



VOLUME IV

FEBRUARY, 1921

NUMBER 1

HISPANIA

A JOURNAL DEVOTED TO THE INTERESTS OF
TEACHERS OF SPANISH, AND PUBLISHED BY

THE AMERICAN ASSOCIATION OF TEACHERS OF SPANISH



STANFORD UNIVERSITY, CALIFORNIA

Entered as second-class matter February 20, 1918, at the Postoffice at Stanford University, California, under the Act of August 24, 1912.

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CONTENTS

Lecciones de Pronunciación Española. I. Pronunciación de las Consonantes <i>b, v</i> . II. Pronunciación de las Consonantes <i>c, z</i>	<i>T. Navarro Tomás</i>	1
The Spanish Teacher's Responsibility.....	<i>Arthur L. Owen</i>	10
Viajes por España: I. En San Rafael.....	<i>Aurelio M. Espinosa</i>	15
The Fourth Annual Meeting.....		18
President's Address.....		28
Appointments of the Executive Council.....		34
Statement of Committee on Realía.....	<i>J. Moreno-Lacalle</i>	35
The Local Chapters.....	<i>Gracia Fernández de Arias</i>	37
Reviews:		
First Course in Spanish (Olmsted).....	<i>George Irving Dale</i>	41
Bibliography:		
IV. Bibliographical Notes.....	<i>John D. Fitz-Gerald</i>	43
V. General Bibliography.....	<i>John D. Fitz-Gerald</i>	47
Lecciones de Pronunciación Española. III. El Acento.....	<i>T. Navarro Tomás</i>	51
Viajes por España: II. La Casona de Tudanca.....	<i>Aurelio M. Espinosa</i>	56
Un Artículo de Jaén: Embozo preliminar sobre "Olalla".....		61
En Defensa de la Lengua Española.....	<i>Julio Mercado</i>	72
A Plea for a Reduction of College Entrance Requirements.....	<i>Edith Johnson</i>	76
A Practical Spanish Vocabulary.....	<i>Edith Salmans</i>	80
The Difficulty of the Object Pronouns and the Subjunctive in Spanish.....	<i>Irvin S. Goodman</i>	86
Standardization of the Teaching of Spanish in the High Schools.....	<i>W. S. Hendrix</i>	88
The Laboratory Spirit in the Teaching of Spanish.....	<i>Edith Cameron</i>	93
Review:		
Elementos de Español (Moreno-Lacalle).....	<i>R. K. Hicks</i>	98
Brief Announcements.....		99
Ramón de la Cruz's Debt to Molière.....	<i>Arthur Hamilton</i>	101
Concerted Action in Spanish.....	<i>J. Warshaw</i>	114
Spanish in the High Schools in the Middle West.....	<i>Grace E. Dalton</i>	122
Oral Spanish.....	<i>Dorothy Schons</i>	127
Spanish in South Dakota.....	<i>Harry Kurz</i>	130
Why Study Foreign Literature.....	<i>Ida Bohannon</i>	134
El Otro Lado de la Cuestión.....	<i>Guillermo A. Sherwell</i>	136
A Summer Vacation in Costa Rica.....	<i>Nina Weisinger</i>	138
The Local Chapters.....	<i>Gracia Fernández de Arias</i>	141
Notes and News.....	<i>Sylvia M. Vollmer</i>	143
Summer Courses in Venezuela.....		145
Reviews:		
Three Spanish-American Texts (Cuentos Hispanoamericanos, by G. B. Laguardia; Por Tierras Mejicanas, by Uribe-Troncoso; Páginas Sudamericanas, by Helen Phipps).....	<i>Charles A. Turrell</i>	146
Bosquejo Histórico de la Literatura Chilena (Aminátegui Solar).....	<i>Sturgis E. Leavitt</i>	148

Bibliography: II. Periodical Literature.....	<i>W. S. Hendrix</i>	150
New Life Members.....		154
Lecciones de Pronunciación Española. IV. Concepto de la Pronunciación Correcta.....	<i>T. Navarro Tomás</i>	155
Viajes por España: III. La Fuente del Ebro.....	<i>Aurelio M. Espinosa</i>	165
The Revised Portuguese Orthography.....	<i>Maro Beath Jones</i>	168
The Bilingual-Biracial Problem of Our Border States.....	<i>John D. Fitz-Gerald</i>	175
The Accentuation of Past Participles in -uido.....	<i>S. Griswold Morley</i>	187
Mr. Wilkins Honored in Spain.....		191
Professor Ford Goes to the Sorbonne.....		191
The Local Chapters.....	<i>Gracia Fernández de Arias</i>	192
The Term Latin America Repudiated.....		194
Obituaries:		
Alberto Membreño.....		195
Emilia Pardo Bazán.....		195
Reviews:		
Spanish-American Short Stories.....	<i>G. W. U.</i>	196
El Metal de los Muertos (Concha Espina).....	<i>Frances Douglas</i>	198
Bibliography:		
IV. Bibliographical Notes.....	<i>John D. Fitz-Gerald</i>	201
V. General Bibliography.....	<i>John D. Fitz-Gerald</i>	204
En Torno de "Los Intereses Creados".....	<i>Erasmus Buceta</i>	211
Viajes por España: IV. Castilla la Vieja.....	<i>Aurelio M. Espinosa</i>	223
Errores Más Comunes de Sintaxis Española que Cometan los Extranjeros.....	<i>Juan Cano</i>	227
More Drill for College Freshmen.....	<i>C. F. Sparkman</i>	236
Eighth Annual Foreign Trade Convention.....	<i>W. S. Hendrix</i>	240
Curso de Vacaciones Para Extranjeros en Madrid.....		244
Notes and News.....	<i>Sylvia M. Vollmer</i>	252
Brief Articles and Announcements.....		254
Reviews:		
Espronceda, El Estudiante de Salamanca (Northup).....	<i>W. S. Hendrix</i>	262
Repertorio Americano; Antología Portuguesa.....	<i>Alfred Coester</i>	263
Bibliography:		
I. School Texts.....	<i>Michael S. Doulan</i>	265
On the Teaching of Spanish.....	<i>Aurelio M. Espinosa</i>	269
Amado Nervo.....	<i>Alfred Coester</i>	285
Pronunciation and Spelling of Huído and Similar Words.....	<i>E. C. Hills</i>	301
The Fifth Annual Meeting.....		305
Brief Articles and Announcements.....		309
The Local Chapters.....		316
Reviews:		
Cuentos y Lecturas en Castellano (Solano), Primeras Lecturas en Español (Marcial Dorado), First Spanish Reader (Espinosa).....	<i>John Van Horne</i>	318
Bibliographies:		
IV. Bibliographical Notes.....	<i>John D. Fitz-Gerald</i>	321
V. General Bibliography.....	<i>John D. Fitz-Gerald</i>	326

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LECCIONES DE PRONUNCIACIÓN ESPAÑOLA

COMENTARIOS A LA PROSODIA DE LA REAL
ACADEMIAI. PRONUNCIACIÓN DE LAS CONSONANTES *b*, *v*.

La Real Academia Española ha reconocido siempre, como un hecho corriente en nuestra lengua, la confusión de la *v* con la *b*. Esta confusión le ha parecido a veces casi irremediable, pero otras veces, siguiendo la costumbre general entre nuestros antiguos gramáticos, se ha esforzado por introducir en nuestra habla alguna diferencia fonética entre dichas consonantes. Tiene cierto interés ver cómo ha evolucionado sobre este punto el criterio de la Academia desde principios del siglo XVIII hasta el momento actual. Adviértese desde luego que, así como la pronunciación de la *b* fué ya descrita de manera bastante aceptable en el *Diccionario de Autoridades*, 1726, la Academia ha vacilado constantemente respecto a la articulación con que había de pronunciarse la *v* para distinguirla de la *b*.

En el "Discurso proemial de la orthographía de la lengua castellana" (*Dicc. Aut.* I, pág. LXXII) dijo la Academia lo siguiente: "El uso de la *b* y de la *v* causa en la escritura mucha confusión, nacida de que los españoles, como no hacemos distinción en la pronunciación de estas dos letras, igualmente nos hemos valido ya de la *b* ya de la *v* sin el menor reparo." En este mismo tomo, sin embargo, al principio del capítulo de la letra *B* la Academia dejó ya de reconocer una completa identidad entre dichas consonantes: "Tiene esta letra *b* en nuestra lengua tan grande hermandad con la *v* consonante, en el modo de su pronunciación, que apenas las distingue el oído." Y unos años después, en 1739, la Academia manifestó ya claramente, tratando de la *V*, su propósito de encaminar el uso en este punto hacia una cierta distinción: "La pronunciación de

la *v* es casi como la de la *b*, aunque más blanda, para distinguirla de ella."

En la primera edición de su *Ortografía*, 1741, pág. 97, la Academia, volviendo a su primera opinión, reconoció aún más resueltamente que en el "Discurso proemial" del *Diccionario*, la identidad con que se pronunciaban en nuestro idioma las consonantes *b* y *v*: "Si atendemos solo a la pronunciación debemos desterrar de el abecedario la *v* consonante, que no pronunciamos y siempre confundimos con la *b*, lo que dió ocasión a que dixesse con viveza un tudesco: O beati Hispani, dum bibere dicunt viveré." Hizo aquí notar la Academia que la *b* y la *v* representaban, en efecto, sonidos distintos en italiano, en francés y en otros idiomas, y llamó por primera vez la atención sobre el aspecto articulatorio de estas diferencias; pero sin acertar a explicarse concretamente respecto a la manera de pronunciarse la *v* en dichos idiomas extranjeros. En cuanto al propósito de introducir tal uso en nuestro idioma, todo esfuerzo le parecía inútil no trayendo el cuidado desde la infancia.¹

La articulación de la *v* aparece, por fin, descrita de una manera relativamente exacta, aunque no sin cierta complicación, en la segunda edición de la *Ortografía*, 1754, pág. 27: "El sonido de la *b* se forma arrojando el aliento al tiempo de abrir o desunir los labios, y el de la *v* hiriendo en los dientes de arriba el labio de abaxo, acompañado de la lengua, al modo con que se pronuncia la *f*." Resulta claro que la *v* fué bien interpretada por la Academia en esta fecha, a diferencia de lo que después ocurrió, como un sonido fricativo, labiodental, en cuya articulación, el órgano que desempeña el papel activo es el labio inferior; la lengua, en cambio, no debía haber sido aquí mencionada. Es de advertir que la Academia señaló en este sitio la expresada diferencia entre la *b* y la *v* con un interés principalmente histórico, como base de la distinción que en la escritura había que observar entre ambas letras; pero reconociendo, con el testimonio de Nebrija, que desde muy antiguo el uso había confundido en nuestro idioma dichos sonidos, y no aludiendo sinó levemente a la conveniencia de corregir esta confusión.

¹ "La *b* confunde nuestra lengua con la *τ* consonante, porque en nuestra infancia no nos enseñaron a articular con distinta pronunciación la *b* de la *v*. Dicese que la *b* se pronuncia con los labios cerrados, y la *v* con los labios abiertos. Este especulativo precepto se dice muy bien y se entiende con facilidad; pero llegando a la práctica, como no le empezamos a executar quando tiernas la lengua y la boca y expeditos sus músculos podíamos jugar con facilidad de los labios, ya endurecidos con la edad y difíciles los movimientos, nos es imposible practicar la ovediencia." *Ortografía*, 1741, págs. 123-124.

Las ediciones posteriores de la *Ortografía*, publicadas en 1763, 1770, 1775, 1779 y 1792, no hicieron en este punto ninguna modificación, siendo de extrañar que la Academia, al publicar en 1780 la primera edición del *Diccionario*, reducido a un solo volumen, repitiese simplemente a este propósito, siguiendo la última opinión del *Diccionario de Autoridades* y prescindiendo de todo lo dicho en las *Ortografías*, que "la pronunciación de la *v* es casi como la de la *b*, aunque más blanda, para distinguirla de ella." Durante el siglo XVIII y parte del XIX la Academia se mantuvo, respecto al uso de la *b* y de la *v*, en la indicada actitud, sosteniendo decididamente la distinción de ambas letras en la escritura, a base de la ortografía latina; pero sin llegar a prescribir, como cosa reglamentaria, la necesidad de distinguirlas también en la pronunciación.

Fué en la octava edición de la *Ortografía*, 1815, donde la Academia determinó resueltamente poner todo el peso de su autoridad en favor de la pronunciación labiodental de la *v*, empezando desde esta fecha a censurar con dureza, como un grave defecto, la confusión de la *v* con la *b*: "Fórmase el sonido de la *v* al apartar de los dientes altos juntos con lo interior del labio de abajo, teniéndolos apretados con él, de manera que no salga aliento alguno antes de abrirlos, como se percibe en *virgen*, *vino*, *venga*, que es en lo que se conforma y encuentra esta voz con la de la *b* y en lo que difiere de la *f*, que se forma del mismo modo, salvo que no se ha de impedir del todo el paso del aliento. El confundir el sonido de la *b* y de la *v*, como sucede comunmente, es más negligencia o ignorancia de los maestros y preceptores y culpa de la mala costumbre adquirida en los vicios y resabios de la educación doméstica y de las primeras escuelas, que naturaleza de sus voces, las cuales conocen y distinguen perfectamente los estrangeros, que las pronuncian bien, y entre nosotros los valencianos, catalanes, mallorquines y algunos castellanos cultos que procuran hablar con propiedad su lengua nativa, corrigiendo los vicios vulgares o de la mala educación. Para conseguirlo es necesario conocer que la diferencia en la pronunciación de ambas letras consiste en que para la *b* se han de juntar los labios por la parte exterior de la boca, y para la *v* los dientes altos con el labio inferior," págs. 50-52.

Esta enseñanza, con la invención de esa *v* labiodental oclusiva en que la parte activa de la articulación, contra lo que la misma Academia había dicho acertadamente en 1754, había de estar desempeñada por los dientes superiores, pasó inmediatamente a la 5ª edición del *Diccionario*, 1817, y repetida por la Academia con mucha

frecuencia durante la primera mitad del siglo XIX, vino a constituir en nuestras escuelas una preocupación, cuyas huellas, a través de dos o tres generaciones, aún perduran lamentablemente en la enseñanza y en el ejemplo de algunos maestros.

En el *Diccionario* de 1852, 10ª edición, volviendo la Academia sobre sus pasos, corrigió discretamente la doctrina de la *Ortografía* de 1815, limitándose a decir estas palabras: "Se cree que en otros tiempos la *v* hubo de ser pronunciada de manera muy semejante a la de la *f*, y algunos siguen todavía esta opinión; pero en la actualidad se pronuncia comunmente lo mismo que la *b*." Más tarde, en la *Gramática* de 1870, la cuestión quedó reducida a indicar que "en gran parte de España es igual, aunque no lo debiera, la pronunciación de la *b* y de la *v*," fórmula que se repitió en todas las ediciones posteriores de la *Gramática* hasta la de 1911, en la cual, sin desaprobar ni aprobar el hecho, se dijo simplemente que "en la mayor parte de España es igual la pronunciación de la *b* y la *v*," pág. 351. En las ediciones posteriores de la *Gramática*, hasta la de 1917, se ha repetido lo dicho en la de 1911 sin que se haya vuelto a hacer indicación alguna respecto a la necesidad de distinguir la pronunciación de la *b* y de la *v*, de lo cual parece deducirse que la Academia ha renunciado a seguir insistiendo sobre este tema.

Son muy pocos en realidad los españoles que, no siendo valencianos, mallorquines o catalanes, pronuncian la *v* labiodental. El esfuerzo de la Academia, durante tantos años mantenido, el de los gramáticos que la precedieron en los siglos XVI y XVII y el de los maestros que de tan buena fe la han secundado, han sido en este sentido verdaderamente estériles. Para hablar correctamente nuestra lengua, según el uso corriente entre las personas ilustradas, no es necesario dicho sonido. Tampoco lo es en la escena, en la tribuna, en el foro ni en ninguna de las profesiones que requieren un ejercicio artístico de la palabra. Puede decirse que, en general, el uso de la *v* labiodental más que como una perfección es considerado entre nosotros como un dialectalismo o como una pedantería. "Yo no puedo soportar—escribe Unamuno—a los actores que dicen *vire*, pronunciándolo como las uvés francesas." La falta de este sonido no supone ciertamente ningún quebranto en el valor prosódico de nuestro idioma, y en cuanto a la escritura, la distinción entre la *b* y la *v*, aun teniendo ambas el mismo sonido, no es ninguna gran dificultad ortográfica. Sería, pues, de desear que la Academia y los maestros de escuela no volviesen a insistir sobre la pronunciación de la *v* labiodental, tan tenazmente rechazada por nuestra lengua, y que,

en cambio, reconociesen y enseñasen a distinguir el doble valor fonético—bilabial oclusivo y bilabial fricativo—con que tanto la *b* como la *v* son pronunciadas, según los casos, en todos los países de habla española.

La *b* y la *v* se pronuncian con los labios cerrados, es decir, con articulación bilabial oclusiva sonora, siempre que van en contacto con una nasal precedente: *embudo*, *sombrero*, *envidia*, *convidar*, y también, generalmente, cuando van en posición inicial después de una pausa: *Buenos días*. *Bien está*. *Vida mía*. *Vaya V. con Dios*. En cualquier otro caso la *b* y la *v* se pronuncian corrientemente con los labios entreabiertos, es decir, con articulación bilabial fricativa sonora, sin que los dientes desempeñen papel ninguno en esta articulación: *lobo*, *nieve*, *árbol*, *olvido*, *esbelto*, *desvío*, *abrir*, *nobleza*, *advertir*, etc. En pronunciación fuerte, afectada o enfática, la *b* y la *v* suelen resultar bilabiales oclusivas, cualquiera que sea su posición, así como en pronunciación relajada suelen hacerse fricativas aun hallándose en posición inicial. Créese con razón que este sonido bilabial fricativo debió substituir desde el primer momento en nuestra lengua a la *v* labiodental latina, si bien no llegó a ser reconocido y descrito por los gramáticos hasta fines del siglo XVI. La proximidad de ambas consonantes, por lo que se refiere al punto y al modo de su articulación, la semejanza de su timbre y la inadaptación de los sonidos labiodentales dentro de nuestro sistema fonético, demostrada también por el tratamiento antiguo de la *f* latina, explican que la lengua haya reducido dichos sonidos a uno solo prefiriendo la articulación bilabial.

II. PRONUNCIACIÓN DE LAS CONSONANTES *c*, *z*.

La primera vez que la Real Academia Española trató de la *c* (*ce*, *ci*) y de la *z*, en 1726, dió a entender, como era de esperar, que en aquel tiempo ambas letras representaban en la pronunciación española un mismo sonido, "tanto que, promiscuamente, los más, sin hacer distinción, usan en la escritura ya de la una ya de la otra."² La articulación de este sonido la describió la Academia en su *Diccionario de Autoridades*, al principio del capítulo de la *c*, diciendo que

² Añade en este mismo sitio que "algunos han considerado no ser la *c* y la *z* en substancia dos letras diversas, sino una diferentemente figurada, cuya opinión se califica y comprueba con el uso promiscuo de entrambas." *Diccionario de Autoridades*, I, pág. LXXIII. Se escribía entonces indistintamente, como es sabido, *hazer* y *hacer*, *dezir* y *decir*, *vezes* y *veces*, etc. La Academia, desde el primer momento, adoptó el criterio de escribir siempre *c* antes de *e*, *i*.

"antes de las dos vocales *e, i*, como en *celeste, ceder, cirio, civil*, se pronuncia blandamente, cerrando un poco los dientes y llegando a ellos con la punta de la lengua." Le faltó señalar, como se ve, una circunstancia importante: el punto de los dientes en que la lengua tocaba. Por lo demás la equivalencia fonética entre la *z* y la *c* la demostró también la Academia tratando de la *ç*, la cual "entre los castellanos se pronuncia generalmente—con las vocales *a, o, u*—del mismo modo que la *z* y sin la menor distinción," y no se escribía con las vocales *e, i*, "porque siguiéndose estas vocales la *ç* es superflua, respecto de que en este caso ni se muda ni se altera la pronunciación." *Dicc. Aut.* s. v. *C*. Esta equivalencia fonética, junto con la confusión ortográfica a que se había llegado en el uso de la *z* y de la *ç*, decidió a la Academia, desde la primera página de su *Diccionario*, a prescindir definitivamente de la *ç*, escribiendo, por ejemplo, *zapato, pozo, danza*, etc., donde antes se había escrito *çapato, poço, dança*.

Después de esto la Academia debió sentir algún escrúpulo respecto a la indicada igualdad de sonido entre la *z* y la *c*, de tal modo que antes de terminar el *Diccionario de Autoridades* rectificó su primera opinión diciendo que la *z* y la *ç* antigua tenían en efecto la misma pronunciación, pero que tal pronunciación, aunque parecida a la de la *c* (*ce ci*), era más fuerte que ésta. Bajo este escrúpulo se manifiesta evidentemente la influencia de algún gramático antiguo de los muchos que dijeron que el sonido de la *z* (*za, ze, zi, zo, zu*) era más fuerte que el de la *c* (*ça, ce, ci, ço, çu*), frente a aquellos otros que, en gran número también, opinaron precisamente todo lo contrario. Lo que nadie había dicho entre los antiguos, según mis datos, es que la *ç* fuese igual a la *z* y distinta de la *c*, que es en realidad lo que viene a deducirse de lo expuesto por la Academia en el citado lugar. Acaso la Academia, alterando los términos de esta vieja cuestión de la pronunciación de la *c* y de la *z*, trató de recoger la opinión de aquel gramático antiguo, sin que ello pudiese ser motivo de inquietud acerca de la suerte de la *ç*, desterrada, como se ha dicho, de la escritura a base de su identidad con la *z*.

En la primera edición de la *Ortografía*, 1741, pág. 145, la Academia volvió a lo dicho al principio del *Diccionario*, indicando simplemente que la *c* y la *z* eran signos de una misma pronunciación: "Cuando la *c* hiere a las vocales *e, i*, se pronuncia como *z*, en *cisco, cieno, cera, cero*"; y esto fué lo que después fueron repitiendo durante el siglo XVIII las siguientes ediciones de la *Ortografía*, lo cual no impidió que el *Diccionario* reducido, durante sus cuatro

primeras ediciones, 1780-1803, dijese, como el de Autoridades, que la pronunciación de la *z* era parecida a la de la *c*, pero más fuerte que ésta. También por lo que se refiere a la pronunciación de la *b* y de la *v* el *Diccionario* de 1780 recogió literalmente lo dicho por el de Autoridades prescindiendo de las ortografías. En cuanto al valor antiguo de la *ç*, la *Ortografía* de 1754, pág. 17, supo poner la cuestión en su verdadero lugar no dedicándole más que una mención de carácter meramente histórico, como a cosa ya desligada del habla moderna: "Este caracter ç, llamado vulgarmente cedilla, tenía en castellano el propio oficio de la *z*, y por ella sustituía, siendo ambos signos de un mismo sonido, aunque algunos autores fueron de opinión que era más blando y suave el de la cedilla."

En 1815, con la octava edición de la *Ortografía*, la Academia, a la vez que prescribió firmemente la distinción fonética entre la *b* y la *v*, puso término a la discrepancia existente entre las Ortografías y los Diccionarios, adoptando sin vacilación el criterio de considerar las consonantes *c* y *z* como sonidos distintos. La descripción que de la *c* hizo la Academia en este lugar es la siguiente: "Es la *c* una de las consonantes dentales, porque su sonido se forma arrimando la lengua a los dientes superiores y arrojando la voz al tiempo de separarla," pág. 27. La descripción de la *z* es mucho más interesante: "Última letra de nuestro abecedario y una de las consonantes dentales, cuya voz se forma arrimada la parte anterior de la lengua a los dientes, no tan apegada como para la *c*, sino de manera que quede paso para que el aliento o espíritu, adelgazado o con fuerza, salga con una especie de zumbido," pág. 58.

La interpretación de estos datos ofrece, sin duda, por lo que se refiere a la *c*, ciertas dificultades. Puede, no obstante, comprenderse que lo que en ellos se quiso indicar debió ser una articulación africada sorda. En cuanto a la *z* parece seguro que las citadas palabras de la Academia no pueden referirse más que a una articulación fricativa sonora. El punto de articulación, en una y en otra, era acaso más bien dental que interdental. Pero ésta es una circunstancia secundaria. Lo verdaderamente extraordinario en dichas descripciones es el testimonio de la Academia respecto a la existencia de una *z* normalmente sonora en la pronunciación castellana de principios del siglo XIX. Nadie podría creer, en efecto, que se pudiese describir con tales pormenores una pronunciación que no fuese usual y corriente. Y, sin embargo, esto fué en realidad lo ocurrido. La *z* normalmente sonora había desaparecido del idioma castellano hacía ya más de dos siglos. La Academia, en vez de des-

cribir la pronunciación de su tiempo, se había limitado en este punto a copiar literalmente lo que sobre el sonido de la *z* había dicho, en 1582, D. Juan López de Velasco.³

Lo dicho por la *Ortografía* de 1815 pasó al *Diccionario* de 1817 y se repitió en la siguientes ediciones de una y otro. En la 10ª edición del *Diccionario*, 1852, aún figuraba la pronunciación de la *z* con la lengua no tan "apegada" a los dientes como para la *c* y con su especie de zumbido. La advertencia de que esto ocurría así solamente "a juicio de algunos," introducida en esta edición por vez primera, indica, sin embargo, que la Academia empezaba a darse cuenta de la impropiedad de dicha descripción. En la siguiente edición del *Diccionario*, 1869, se suprimieron las descripciones de las consonantes; pero en la *Gramática* de 1870, pág. 293, nota, volviendo a la opinión de las primeras ediciones del *Diccionario*, aún se decía que "no era difícil para su oído delicado distinguir cierta propensión natural en los que pronuncian bien, a dar mayor fuerza a la articulación de la *z* que a la de la *c*."

Resulta pues que la Academia ha sostenido respecto a la pronunciación de las consonantes *c*, *z*, tres criterios claramente distintos, diciendo unas veces que ambas letras representan un mismo sonido, otras que la *z* es más fuerte que la *c*, y otras, por último, que la *z*, aparte de tener un cierto zumbido extraño a la *c*, parece ser menos fuerte, menos "apegada" a los dientes que esta última.

La opinión de que el sonido de la *z* era más áspero y fuerte que el de la *c* halló un defensor entusiasta en Mariano José Sicilia, andaluz, 1827, para el cual la palabra *celoso* (de *celo*) y *zeloso* (de *zelos*) eran formas que sonaban muy diversamente, y por esta y otras razones aconsejaba con el mayor interés a los maestros que cuidasen mucho de hacer sentir a los niños dicha diferencia, y los ejercitasen en ella. "¿Hay alguno por ventura—decía—que no perciba la delicadeza, la dulzura y la urbanidad de la *c* dental española y que no sepa distinguirla del "zezeo" bronco, premioso, espeso y, no pocas veces, incivil de la *z*?" (*Ortología y Prosodia*, París, 1827, tomo II, pág. 179). No alguno sino muchos habría seguramente en ese caso, y el mismo Sicilia lo había dicho, dos páginas antes, lamentándose de que fuesen tantos "los que no distinguen estas dos articula-

³ "La *z*, última letra del alphabeto castellano, se forma como la *c* cedilla, arimada la parte anterior de la lengua a los dientes, no tan apegada como para la *c*, sino de manera que quede passo para algún aliento o espíritu que, adelgazado o con fuerça, salga con alguna manera de zumbido, que es en lo que difiere de la *ç* cedilla." J. López de Velasco, *Orthographia*, Burgos, 1582.

ciones y que pretenden ser absolutamente unas mismas." Para Ezequiel Uricoechea, colombiano, 1872,⁴ la diferencia entre dichas consonantes constituía nada menos que una de las mayores bellezas de la dicción castellana. No deja de ser chocante que los principales partidarios de esta diferencia entre la *z* y la *c* fuesen precisamente individuos de regiones hispánicas en que, en general, ni siquiera se hace diferencia entre dichas consonantes y la *s*.

La identidad de la *c* y de la *z*, proclamada ya en 1626 por el maestro Correas, atestiguada por muchos autores posteriores—Juan de Villar, 1651, Gonzáles Valdés, 1785, etc.—y reconocida, como se ha visto, en cierta época por la misma Academia, volvió, al fin, a ser aceptada por ésta, sin reservas, en la *Gramática* de 1874 y continúa siéndolo actualmente,⁵ sin que nada al parecer haga temer por ahora un nuevo cambio de opinión. Sólo un absoluto descuido respecto al examen directo de la pronunciación y una información falta de toda crítica respecto a lo dicho sobre esta materia por los gramáticos antiguos pueden explicar la incertidumbre y confusión con que ha procedido la Academia ante un hecho tan fácil de observar. Algunas personas, víctimas de los prejuicios que esa misma confusión ha ocasionado en la enseñanza de nuestras escuelas, siguen aún dudando de la igualdad fonética de dichas consonantes.

En la pronunciación correcta española la *z* y la *c* (*ce*, *ci*) representan hoy evidentemente un mismo sonido, fricativo, sordo, que se produce colocando la punta de la lengua contra los bordes de los incisivos superiores, sin formar con ellos una oclusión completa, y haciendo salir el aire espirado por los intersticios que deben quedar entre dichos órganos. La punta de la lengua, durante la articulación de este sonido, resulta generalmente visible entre los bordes de los dientes, inclinándose, según los individuos y según la fuerza con que se pronuncia, hacia una posición más interdental que dental o más dental que interdental: *cerca*, *cesta*, *caza*, *pozo*, *gozque*, *bisco*, *luz*, *paz*, etc. La *z* final de sílaba en contacto con una consonante sonora siguiente se sonoriza de ordinario tomando un sonido análogo al de la *th* inglesa en formas como *their*, *this*, *thence*, *that*; ejemplos: *juizado*, *hallazgo*, *diezmar*, *tiznar*, etc.

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⁴ *El Alfabeto fonético de la lengua castellana*, Madrid, 1872, pág. 18.

⁵ "La *c* tiene dos sonidos; uno fuerte, idéntico al de la *k*, como en las voces *carla*, *clima*, *vica*, y otro suave, idéntico al de la *z*, como en *cebo*, *cifra*." *Gramática*, 1917, pág. 480.

THE SPANISH TEACHER'S RESPONSIBILITY

(Delivered at the Fourth Annual Meeting of the American Association of Teachers of Spanish, December 30, 1920, Chicago.)

I shall take, in a manner, for my text two prophecies, uttered at about the same time, rather more than a decade ago, by two American scholars of repute. One of them I have already quoted in print. It was made in an address by Professor Raymond Weeks before the Modern Language Section of the Illinois State Teachers' Association, in the Fall of 1908. It was, in substance, this:

"I will venture to predict that twenty-five years from now modern languages studied in this section of the country (the Middle West) will rank in numerical strength of enrollment as follows: Spanish, French, German."

This seemed incredible at that time, when German was first, French a bad second, and Spanish a much worse third. It has probably come to pass this year, although I have not seen the figures.

The other prophecy was made by the President of an Eastern university in the spring of 1910, and was to the effect that, in his opinion, ten years would see a renaissance of interest in the study of Greek and an extension of college requirements in that subject for the A. B. degree. I need not tell you whether or not this prophecy has been fulfilled. Earlier than that, by several years, when I was about to turn away discouraged from my attempt to earn a living by teaching my first love, which was Latin, I was assured by academic mentors whom I loved and trusted, that the pendulum of popular favor, which had then been for a generation swinging slowly away from the classics, would start, indeed had started to swing back again, and that all that was necessary was to keep the faith a very little time longer. I kept it for only two years. It seemed to me even then that those kindly, scholarly gentlemen were mistaken or self-deceived. The pendulum *might*, to be sure, swing back toward Plato and Ovid once again, but I doubted that it would be in my lifetime.

All of us who believe in the education of the man or the woman for the sake of manhood or womanhood, and not merely for the sake of what they can be made to turn out in material products, will regret that this should be so.

Among college teachers whose experience covers a long term of years one meets with, at times, the complaint that fine, and even sound, scholarship is going out of fashion; that students come up from the secondary schools more and more poorly prepared every year. If this be true, and my own experience, while not supplying evidence conclusive enough to establish the point, still does not tend to disprove it, the lamentable circumstance is doubtless due in part to the fact that, with the numbers attending college enormously increased over those of twenty years ago, college students no longer represent the select few of unusual mental equipment, ambition and determination of character. *More* even, I believe, is it attributable to the systematic removal of difficulties from the student's path; not merely the stupid difficulties due to a blundering manner of approach, but those inherent in the nature of the task itself, the overcoming of which strengthens the moral as well as the mental fiber.

For some time past, certainly for twenty years, education has been developing along a line which is directly the opposite of that universal law which gives a premium to the overcoming of difficulty. The tendency has been to make the processes of education more and more easy, and to do this not only as an expedient but as a philosophy.

"Study the nature and the special characteristics of the individual mind and work in accordance therewith. Follow the lines of least resistance. In the kindergarten, blend work with play so that the child will not be conscious of any effort. Continue this method upward. Let the teacher go in advance of all work and do all the thinking and let the pupil acquiesce. Let him have keys to his problems and translations to his languages. Let him follow the bent of his mind and choose the studies which are easy to him ('snap subjects' is the familiar phrase)."

The outcome of this method is very flattering, and very deceptive, until one gets out from this highly artificial condition of things into the regions where the laws of the universe have their way once more, and then, face to face with the realities, which bristle with difficulties, and with no teacher to solve them for him, the youth finds that he has no training and no experience with which to encounter difficulties for himself, and he either drops to a position unworthy of him or begins all over again to learn the real secret, not only of education but of life, that to succeed is to conquer one's own difficulties.

Some of the aversion which students show to studying Latin and Greek is unquestionably due to their well-founded belief that these are difficult subjects rather than that they are useless subjects. Some of our well-meant efforts to make our own subject interesting have been, I fear, unconsciously directed toward eliminating or disguising the difficulties which inevitably inhere in it. A case in point is the improper conception of the Direct Method, that conception which eliminates the element of preparation. To be obliged to "get one's lesson" sounds very old-fashioned in certain circles, but the process creates and nourishes intellectual fiber. A certain moral discipline blends with the intellectual in the work of preparation for the class. The demoralizing influence of a condition in which one feels that he can do as he likes, as regards preparation, is insidious and far reaching.

Let me be clear, if possible, on the matter of interest. The absolutely hopeless teacher is the dull teacher, the teacher who dwells interminably upon the "subjunctive of characteristic." To inspire interest is the *sine qua non*. Let him turn his recitation into a vaudeville by all means, if that is the only method that occurs to him of preventing his class from going to sleep. But it certainly is not the case that the presence of difficulty destroys interest. Rather a legitimate and necessary difficulty honestly met and overcome stimulates the finest and most vivid type of interest that we know.

I like to think that it is in the hands of us teachers of Spanish to do something to make up for the loss which the abandonment of Greek has caused in our school and college life. It is not, after all, the Greek itself that is being missed, but that which Greek stands for, and of which it is perhaps in all history the finest embodiment and expression. What is lacking, what even those who have been responsible for the over-emphasis upon a purely materialistic attitude toward science and learning, themselves, perhaps unconsciously, miss, is more high and fine thinking, more imagination, more humanity, more spirituality, in a word, more culture in the teaching and life of our institutions of learning.

Herein, it seems to me, lies our opportunity and our responsibility. If it is true that the classics are going out, it is equally true that the modern languages, or at least two of them—Spanish and French—are coming in to take the place in the curriculum which the older humanities have vacated. It devolves upon us, then, who teach the languages, to make our subject really fill that place. The

Iliad is the greatest of the epics, but the *Poem of the Cid* is a splendid epic, too. Juvenal had no keener eye for the failings and weaknesses of mankind than had the Archpriest of Hita; Cicero's knowledge of the human soul was not broader nor deeper than Cervantes'. In other words, the materials are ready to our hand; it remains for us to make them ours and to use them worthily.

The study of Spanish, like that of Greek or of any language, divides itself into two parts—not, however, altogether mutually exclusive—disciplinary, that one having to do with the mind, and cultural, that which has to do with the soul. The first two years of the student's acquaintance with the subject must perforce be largely disciplinary, under this definition, but need not, and should not, be entirely so. The limitations imposed by the medium of a foreign idiom prevent him from wandering at will through the pleasant places of Spanish literature. But he should have frequent glimpses of the promised land through the eyes of his teacher.

"Life is short and art is long." Many of us have been forced by circumstances to begin to teach Spanish before we were ready. But that has not been our fault. Blame will attach to us only if we remain unready. If I allow myself an illustration drawn from our daily professional life, do not, I beg of you, press the conclusion beyond the limits intended. A Spanish teacher who is entirely unpossessed of that really vast background of acquaintance with the literature and culture of Spain which is necessary to make the subject live and minister somewhat to the souls of his pupils does not read a half-dozen Spanish books a year outside of text-books, and defends himself, sincerely enough, against the charge of laziness by saying, "I have neither the time nor the strength. I teach five classes a day and correct papers three hours every night." On this basis, that teacher will be no more worthy of his high calling ten years hence than he is now, beyond a certain increased efficiency of mechanical technique. Let him correct papers one night a week and read Cervantes and Lope de Vega the other four. It is only when a teacher supplements his formal training by the persistent, steady, day-by-day acquirement of new facts and new ideas that he is by way of placing himself in a position to do his duty by his students and his subject.

Every good Spanish teacher whom I have known was an enthusiast. It is one of the really fine compensations of the profession. To the enthusiast, his own specialty is *the subject par excellence*

that should be taught and studied. This is a natural, wholesome, and proper frame of mind. But one should not let this enthusiasm destroy his critical attitude toward his own subject. Not everything Spanish is equally good and great. In combating the time-worn myth of the superiority of French to Spanish (it would be as intelligent to argue the superiority of chemistry to physics), it does not advance the cause to say that Corneille is only a plagiarist of Spanish sources, that every line Cervantes wrote was immortal, or that the *Four Horsemen of the Apocalypse* is the greatest novel of the twentieth century. It is more effective, because it is true, to say that the French drama of the seventeenth century owed its inspiration to Spain, that Cervantes was the greatest novelist that ever lived, and that Blasco Ibáñez wrote a good war story at the psychological moment. Let us by all means keep and continue to exercise our faculty of critical judgment, our sense of proportion and our just appreciation of values, literary and otherwise.

At the same time that we defend our subject warmly against attacks inspired by selfish interest, jealousy, or mere ignorance, let us guard against falling into the error of bad taste implied in following the example of those who attack us. We may for the most part, I think, acquit ourselves of the charge of having sought to advance our cause by unfairly depreciating that of another language. It is to be hoped that we shall continue to maintain this attitude. There is no reason for other feeling among teachers of the several languages than a friendly and generous rivalry, based neither upon slander nor upon cheap expedients for creating an ephemeral popularity, but upon the solid elements of value which inhere in a great language and a great literature, and which it is our duty as well as our greatest satisfaction to develop to their fullest plenitude of service.

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VIAJES POR ESPAÑA

I. EN SAN RAFAEL

Para el domingo, día dieciocho de julio, se me había invitado a que fuese a San Rafael a hacerle una visita a don Ramón Menéndez Pidal. Allí en San Rafael, un pueblecito de veraneo situado a unos setenta kilómetros de Madrid tiene nuestro distinguido amigo una bellísima casa de verano entre los olorosos pinares de la Sierra de Guadarrama.

A las ocho de la mañana salimos de Madrid el señor Solalinde y yo de la estación del norte por el camino de Segovia. El día era muy caluroso y la estación estaba atestada de gente que salía al campo, dirección de la sierra, a pasar el día fuera de Madrid. Compramos billetes de segunda pero al buscar asientos no los hallamos. No importaba. Nos subimos en coches de primera. En España hace uno lo que lo da la real gana. El conductor o no se dió cuenta o no estaba para averiguar derechos. Lo mismo daba.

Saliendo de Madrid y comenzando a subir la sierra la vista panorámica de la ciudad es espléndida. Se destacan el Palacio Real, la iglesia de San Francisco el Grande, la Casa de Correos, la iglesia de San Gerónimo por la carrera de San Gerónimo y otros edificios, sin olvidar el Manzanares que si lleva un hilo de agua no debemos despreciar por ir siempre unido a las tradiciones madrileñas.

Pasando Villalba y subiendo ya a las cumbres de la sierra se ve al sur el monasterio del Escorial, celebrísima fundación de Felipe II. La sierra es hermosísima. El calor de Madrid ha desaparecido. Estamos ya en otro clima. La frescura del aire y el olor de los pinos unidos a la extraordinaria belleza del paisaje que se presenta a la vista nos recuerdan otras tierras que mejor conocemos, tierras californianas. Pero entre otras cosas notamos que los pinos de España tienen otra forma; el ramaje, que está en alto, lleva la forma de una palmera. Desde lejos parecen palmeras.

San Rafael está en plena cumbre de la sierra de Guadarrama. Llegamos a las once y media. Al apearnos del tren vimos a don Ramón, que subía a encontrarnos a la estación. Ya yo le había conocido en Chicago en el año 1909. Nada más cordial que su apretón de mano y su charla cariñosa de amigo. Llegamos a la casa y saludé a su mujer doña María, y a su hija Jimena. La casa es

moderna, un pequeño palacio donde el gran filólogo se encierra durante los calurosos meses del verano para estudiar y trabajar. El interior y todo el arreglo de las habitaciones interiores recuerda desde luego uno de nuestros grandes *bungalows* californianos. Hay una grande biblioteca, libros modernos por la mayor parte, duplicados de otros que tiene don Ramón en Madrid. Y siempre los mapas, libros, papeles y otros materiales que se relacionan con la labor actual.

Antes de almorzar salimos a dar un paseo por los pinares vecinos. Hablamos de los Estados Unidos, del estudio del español y de la *American Association of Teachers of Spanish*. Mucho les entusiasma a nuestros colegas de España nuestra labor hispana en Estados Unidos, particularmente el deseo que aquí existe de conocer la cultura española. Don Ramón me pedía informes sobre los cursos universitarios y de las escuelas secundarias, el número de maestros de español, de discípulos, el desarrollo de los estudios superiores, etc., etc. Hablamos de la manera más apropiada para ayudarnos mutuamente para trabajar unidos en la gran obra de conocimientos, americanos y españoles, y cooperar en la obra común de la cultura humana. En el estudio especial que yo me proponía hacer en España, el recoger de los cuentos populares, nuestro colega puso inmediatamente a mi disposición su vasto conocimiento lingüístico de la península, prodigándome informes valiosos sobre el terreno que había de recorrer, mapas cuidadosamente marcados, donde se indicaban las regiones donde vivía con mayor vigor la tradición folklórica, etc., etc. Gracias a estos informes y toda esta cooperación no sólo de don Ramón mismo sino de los demás colegas de la Junta para Ampliación de Estudios logré recoger en España una colección de unos trescientos cuentos populares, la más abundante y más importante que se ha hecho en España.

Durante el almuerzo hablamos del Romancero. Sabido es que don Ramón y su distinguida señora recogen y estudian desde hace ya muchos años todos los materiales que se relacionan con el romancero español desde lo más antiguo hasta lo moderno. Versiones modernas de romances antiguos tienen millares. Pero no descansan en recoger y recoger más y más versiones. Del romance de Gerineldo tienen, por ejemplo, ahora unas ciento setenta versiones. Más tarde en Madrid he tenido el gusto de ver la condición actual de ese romancero; millares de versiones modernas al lado de todas las antiguas, versiones de cuentos que se relacionan con los romances.

notas y estudios, publicados y en manuscrito, etc., etc. "Dentro de un año ya podremos comenzar la publicación," me dijo don Ramón. Durante el verano hacía el maestro un estudio especial de la geografía folklórica basado sobre los romances de Gerineldo, estudio que se publicó en el número 3 de *Filología Española* del año 1920. En la magna obra del romancero colabora con el maestro su mujer doña María Goyri, indefatigable trabajadora y bien conocida investigadora de la literatura española medieval.

Por la noche teníamos que estar en Madrid y después de tomar el te nos despedimos de los de Menéndez Pidal. Habíamos visitado uno de los grandes laboratorios de la ciencia casi sin darnos cuenta de ello. La modestia y sinceridad humana del sabio hacen olvidar al distinguido filólogo. Habíamos hablado de los Estados Unidos, de España, de la literatura española, del romancero, del estudio del español, de mi viaje folklórico, hasta de la sinalefa en la versificación española, sin darme apenas cuenta de que había estado hablando con uno de los hombres más eminentes de la ciencia moderna.

Ramón y Cajal, histólogo de fama universal, y Menéndez Pidal son las dos personalidades más eminentes de la ciencia actual española. La Junta para Ampliación de Estudios organizada en 1917 por ellos con la colaboración de Menéndez y Pelayo y Joaquín Costa es sin duda alguna la institución que más fomenta la investigación científica en España. El Centro de Estudios Históricos que dirige don Ramón tiene una importancia especial para nosotros porque es en España el centro del hispanismo y de los estudios hispánicos propiamente dichos. El maestro tiene aquí un núcleo de investigadores formados en su propia escuela que llevan hecha ya una labor considerable. Aquí se organizan cursos de cultura general y lengua española para extranjeros y se preparan profesores de español para el extranjero. Ahora tratan de arreglar intercambio de profesores y estudiantes con nuestras universidades americanas, prueba definitiva de que la Junta dirige su labor y fomenta la investigación contando con la cooperación de la ciencia universal.

AURELIO M. ESPINOSA

STANFORD UNIVERSITY

THE FOURTH ANNUAL MEETING

The fourth annual meeting of the Association was held at the Auditorium Hotel in Chicago, December 30 and 31, 1920. At the opening session the president of the Chicago Chapter, Mr. Carl O. Sundstrom, welcomed the organization, expressing the hope that the meetings would prove pleasant and profitable to all in attendance. He then presented Mr. Clarence E. DeButts, Assistant Superintendent in charge of High Schools in Chicago, who in well-chosen words spoke a welcome, emphasizing the growing demand for Spanish in Chicago schools. Superintendent Mortenson was unable to be present. Mr. DeButts was followed by Mr. E. L. C. Morse of the Phil Sheridan School, whose address on "The Mission of the American Teacher of Spanish" emphasized the importance of a better understanding of the temperament, culture, customs, and history of our Spanish-speaking friends and neighbors. Mrs. W. H. Pendleton then played with excellent technique and art the Liszt piano transcription of Schumann's "Dedication." Later in the program she rendered other selections by MacDowell and Sibelius which were heartily applauded.

Mr. Sundstrom presented the president, Mr. Wilkins, whose address on this occasion did not fall short of the usual high standard he has set. Next, Prof. John D. Fitz-Gerald of Illinois read a very interesting paper on "The Bilingual-Biracial Problems of Our Border States," which led to a spirited discussion. The final papers of the morning were "The Laboratory Spirit in the Teaching of Spanish," by Miss Edith Cameron of Waller High School, Chicago, which was illustrated with a display of correspondence and advertisements written by pupils, and "Errores más comunes de sintaxis española que cometen los extranjeros," by Prof. Juan Cano of Indiana, in which he produced a very interesting list of errors found in texts he had examined. Mr. Wilkins read telegrams of greeting from Charles P. Harrington, Kent School, Connecticut; Miguel de Zárraga, editor of *La Tribuna*, New York, and a cablegram wishing the members a Happy New Year from our Honorary President, Señor Juan C. Cebrián, now in Madrid.

At the afternoon session five interesting and practical papers were read, and splendid music was rendered by Miss Helene Houghteling, violinist, accompanied by her sister, both being teachers of Spanish, and members. Prof. Warshaw's paper on "Where We Need Concerted Action in Spanish" was read by Mr. Nelson Graham of Ohio State University. He emphasized the need of organized work to make known the culture and development of Spanish countries in other lines than literature. Prof. Hendrix's paper on "Standardization in Teaching of Spanish" incited a spirited discussion on differences in aims. The paper on "Is the Teaching of Spanish a Man's Job?" by Mr. Wm. M. Barlow, president of the New York Chapter; that on "The Spanish Teacher's Responsibility" by Prof. Arthur L. Owen of Kansas, and "Aims, Purposes, and Methods in Spanish," by Grace Eads

Dalton of Kansas City, were all splendid and practical, as the titles suggest. It is to be hoped that a goodly number may appear in print.

In the evening a delightful "Comida y Tertulia" was held at the Stevens Restaurant, which will long be remembered for the joviality and spirit of "camaraderie" that prevailed. We heard Mr. E. T. Gundlach speak on "Spanish from a Business Man's Point of View," and Prof. José M. Osma of Kansas on "Lengua y Literatura de las diversas naciones de España." We were also entertained with poems and songs by Messrs. Cano, Soto, Flores, Ventresca, Cantú, Sundstrom and others.

Friday morning there were three papers. The first was a clever technical discussion of the subject, "Ramón de la Cruz's Debt to Molière," by Dr. Arthur Hamilton of Illinois. Prof. E. C. Hills' discussion of educational movements in Spain was a report of the "Junta," its origin and its work. Prof. Hills is always a welcome speaker in any program. J. Edson Farrar, a tenor, contributed some songs. Prof. Gearhart of Louisiana read a paper in Spanish in which he discussed methodology and education in the Philippines, where he spent many years.

The business meeting followed. The report of the Secretary-Treasurer, Prof. Alfred Coester, was read by Mr. Sundstrom. It is printed elsewhere in this number.

An auditing committee consisting of Messrs. Brown, Barlow and Ewar: found the books correct, and on motion the report of the Secretary-Treasurer was accepted.

A motion was passed that all plans regarding the raising of dues be tabled.

A motion was passed that it is the opinion of the meeting that we continue the publication of six issues of *HISPANIA* a year.

A motion was passed that By-law No. 3 be amended by striking out the last four lines beginning with "and the expenses," which allowed heretofore 50 cents per member to local chapters, said amendment not to apply to 1920, but to 1921 and hereafter.

The committee on honorary members reported progress.

The committee on scholarships for American students in foreign countries was discharged.

Committee on foreign travel reported progress. It recommended the plan of the Spanish Bureau for all interested in going to Spain, and said trips to Venezuela, Costa Rica, and Puerto Rico may be practical this summer. Correspondence with Mr. Wm. A. Barlow, Curtis High School, New York, is invited.

The committee on Realía, through a letter from Mr. Moreno-Lacalle, reported progress.

The chair was authorized to appoint a committee to study the question whether a booklet on Science and Learning in Spain and Spanish-America should be prepared, and to prepare the booklet if it decided in favor of such a plan.

An invitation was read from Mr. Wilkins in behalf of the committee on organization of the "Casa de las Españas" to appoint a representative on the

"Casa." Mr. Wilkins was made our representative for three years, on motion from the floor.

The resolution of the executive council that local chapters be organized and encouraged was concurred in.

The subject of credit at American universities for courses completed at the "Junta" was discussed. The motion was carried that the matter be laid on the table.

The Constitution was amended in Article IV as provided for in HISPANIA December, 1920.

The report of the tellers showed the following ticket elected:

President, John D. Fitz-Gerald, University of Illinois (one year).

First Vice-President, Lawrence A. Wilkins, Board of Education, New York (three years).

Second Vice-President, J. P. Wickersham Crawford, University of Pennsylvania (two years).

Third Vice-President, C. Scott Williams, Hollywood High School, Los Angeles (one year).

Members of Executive Council:

A. L. Owen, University of Kansas (one year).

Carl O. Sundstrom, Lake View High School, Chicago (two years).

Guillermo A. Sherwell, Inter-American High Commission, Washington, D. C. (three years).

Edith Johnson, Stadium High School, Tacoma, Wash. (three years).

A motion was made and carried that Prof. Fitz-Gerald be requested to continue as consulting editor of HISPANIA.

The meeting expressed, by unanimous rising vote, its gratitude to Mr. Wilkins and the retiring officers, embodying its sentiment in the words "Well done, thou good and faithful servant." Mr. Wilkins responded briefly.

A rising vote of thanks was given Mr. Sundstrom, Miss Cameron and the members of the Chicago Chapter for the efforts put forth in making the meeting a success.

A vote of thanks was given the management of the Auditorium Hotel for its courtesies, to be transmitted by the acting secretary.

Prof. Fitz-Gerald spoke feelingly on being inducted into office, thanking the body for the honor conferred and accepting the responsibility.

The meeting adjourned with the feeling expressed by many present that it had been one of the best they had ever attended, full of inspiration and enlightenment.

CARL O. SUNDSTROM, *Acting Secretary-Treasurer*

MINUTES OF THE EXECUTIVE COUNCIL

DECEMBER 30, 1920

The members present were Wilkins, House and Sundstrom. Prof. Fitz-Gerald acted for Dr. Coester, and Prof. E. L. C. Morse for Prof. Ingraham.

The list of new members proposed by the Secretary-Treasurer was accepted.

The reports of Chapters were accepted.

A motion was passed that the President and Secretary-Treasurer be given a reasonable sum for stenographic expenses, as the financial condition of the treasury may permit.

The discussion of the increase in the membership dues was referred to the general meeting.

It was recommended that the opportunity to become a life member by paying \$25, less fees already paid, be limited to the period ending March 1st, 1921, thereafter \$25 in full being required.

The following resolution regarding the encouragement and organization of local chapters was proposed by Mr. Wilkins and adopted by the Council:

WHEREAS, the best interests of The American Association of Teachers of Spanish are conserved by a steady increase in the number of its members; and

WHEREAS, the establishment of local Chapters has proved to be the most effective mode of increasing our membership; and

WHEREAS, Local Chapters provide a concrete and practical way of bringing together in regional groups, in friendly, helpful association our widely scattered members; therefore, it is

Resolved, by the members of the Executive Council of the Association: (1) that all members of the Association be and hereby are earnestly requested to put forth every effort to establish local Chapters where none exists at present; and (2) that the hearty thanks and commendation of this Council be and hereby are extended to those leaders who have been instrumental in establishing local Chapters; and (3) that officers of existing Chapters be and hereby are strongly urged to hold frequent meetings of their groups; to plan and provide interesting and helpful programs for local meetings; to give therein particular attention to the improvement of curricula and methods of instruction in Spanish; to endeavor to build up a fund of money for local activities through the giving of dramatic performances, entertainments, *ferias*, and lectures; and to do their utmost to make their Chapters powerful factors in local educational circles; and it is further

Resolved, that this resolution be communicated to our members by publication in HISPANIA.

CARL O. SUNDSTROM, *Acting Secretary-Treasurer*

NOTES ON THE FOURTH ANNUAL MEETING

Our Honorary President, Señor Juan C. Cebrián, cabled from Madrid his best wishes for a Happy New Year to the president and members of the Association. This message reached Mr. Wilkins at the opening of the first session and was read to the audience. The message was received with warm applause.

The *comida y tertulia* the evening of the 30th, at the Stevens Restaurant, was a great success. Fifty-seven persons were present. The chief speaker after the dinner was Mr. E. T. Gundlach, a Harvard graduate and a business

man of Chicago. He decried the emphasis that was placed upon the commercial value of Spanish by many people, and said that the language should be taught for reasons far more important than for those inherent in the practical value which the language has. He said that instead of 2,000 students enrolled in Spanish classes in the schools of Chicago, there should be 200,000.

The sincere gratitude of those present was expressed by a rising vote to Mr. Sundstrom, who was acting Secretary-Treasurer in the absence of Dr. Coester, and to Miss Cameron, who for some weeks had had charge of the publicity work for this meeting, and to the Chicago Chapter as a whole. Mr. Sundstrom, besides being kept busy taking notes of the doings of the various sessions, opened the meeting with a fine speech of welcome and presided part of the first session, received dues of members throughout the meeting, sold tickets for the dinner, oversaw the preparations for the dinner, and acted as Secretary at the meeting of the Executive Council.

Dr. P. A. Mortenson, Superintendent of the Chicago schools, was compelled to be absent. He was represented by Associate Superintendent de Bucks, in charge of high schools, who delivered a short address of welcome.

Prof. Alice Bushee, of Wellesley College, was the only representative of New England.

Prof. R. H. Gearhart, of Louisiana State University, represented the South.

Mlle. Mathilde Domenge, of Salt Lake City, represented the state of Utah and the Salt Lake City Chapter.

Prof. Casimir D. Zdanowicz, of Randolph Macon Women's College, Lynchburg, Va., attended and took an active part in the business meeting.

Nebraska, Iowa, Illinois, Missouri, South Dakota, Indiana, Ohio, Tennessee, Michigan, New York, Kansas, Wisconsin, Louisiana, Utah, Maryland, Colorado, Massachusetts, Minnesota, Virginia, and Pennsylvania were represented by one or more persons.

Prof. C. Everett Conant, of the University of Chattanooga, took an active part in the discussions.

Prof. Ralph E. House, of the University of Minnesota, was present at every session and was of great help in many ways.

Professors John D. Fitz-Gerald, Rafael Soto, and Arthur Hamilton, of the University of Illinois; Lois Ruth Inglis, E. C. Hills, Juan Cano, and Guido H. Stempel, of Indiana University; Arthur L. Owen and José M. Osma, of the University of Kansas; Eduardo Azuola, Valparaiso University; Leslie P. Brown, University of Chicago; Charles P. Wagner, University of Michigan; W. S. Hendrix and Nelson Graham, of the Ohio State University; Grace Eads Dalton and Edith Humphrey, of the Central High School, Kansas City; and Mrs. Margaret H. Benedict, Cincinnati, and many Chicago high school teachers, were among those who contributed much to the success of the meeting.

Prof. George I. Dale, of Washington University, St. Louis, was present at the first session.

The newly elected president and executive council will determine where the next meeting will be held. The M. L. A., Central Section, will meet in Iowa City. The main body of the M. L. A. will meet in Baltimore. Many who attended our meeting were able to attend one or more sessions of the M. L. A. Central Section, which met in Chicago, and whose meetings overlapped ours just one-half day. It may be desirable that the next meeting should be held in the same city in which one of the sections of the M. L. A. shall meet.

One new life member and some thirty new annual members were secured at this meeting, Miss Edith Cameron being the one who took out a life membership.

The music provided by the different artists who appeared was very enjoyable. Mrs. W. H. Pendleton played the piano in a most delightful manner. The Misses Houghteling, Chicago high school teachers of Spanish, played, one of them the violin, and the other the piano accompaniment, in the rendition of three fine numbers. Mr. J. Edson Farrar, a student of Spanish in one of the Chicago high schools, afforded much delight with his singing of two selections. He has an exceptionally sweet tenor voice.

News articles and editorials upon the meeting appeared in several of the Chicago papers. Reporters visited each session. Photographs were taken of some of the members by a reporter from the *Tribune*.

Prof. Juan Cueto, formerly of the *Junta para Ampliación de Estudios*, Madrid, and now at Columbia University, edits in the daily *La Prensa* of New York a page called "Eco de las Aulas." At his request Miss Weyde, of Chicago, reported for *La Prensa* the incidents of the meeting. Both *La Prensa* and *La Tribuna* published sections of the president's address.

The underlying tone of the meeting was one of strength and seriousness. It was easily discernible that our stage of infancy as an organization had passed and that the Association is now a power in the modern language work of the country.

Prof. Espinosa was in Chicago the evening before the first session, on his way home from Spain after seven months' absence. Since he had to spend seventeen days in his trip across the Atlantic and his family had been anxiously expecting him for days, he felt, and rightly, that his most urgent duty required him to join his family as soon as possible. The house of Benj. H. Sanborn & Company entertained him and several other authors of the company at a dinner in the Northwestern Station just prior to his taking the train for San Francisco the evening of December 29th.

LA CASA DE LAS ESPAÑAS

New York, December 27, 1920.

To the Members of The American Association of Teachers of Spanish:

I bring to you an invitation from the Committee of Organization of the Casa de las Españas to participate in the work of that Committee in founding and conducting in New York City a Casa, to be a center of Hispanic culture, not only for New York but also for the United States.

This Committee would like to see the coöperation of this Association manifested in the appointment of one of your members, resident in New York City, to serve on the Committee and later upon its Board of Directors or Governors.

This Committee, and Board, would be composed of the following persons: The Director of the Institute of International Education (Carnegie Foundation); The Delegate in the United States of the Ministerio de Instrucción Pública; A Professor from the Department of Romance Languages, Columbia University; A Professor of Hispanic-American History, Columbia University; A Representative of The American Association of Teachers of Spanish.

There would be no financial obligations placed upon The American Association of Teachers of Spanish by this participation of the Association, through one of its members, in the work of the proposed Casa.

The Committee wishes me to suggest that the Association name at its Fourth Annual Meeting this representative for a term of three years.

Respectfully yours,

LAWRENCE A. WILKINS.

Mr. Wilkins was elected as the Representative of the Association on this Committee and Board.

FOURTH ANNUAL REPORT OF THE SECRETARY-TREASURER

The membership of the Association shows a gratifying increase. We now number slightly in excess of thirteen hundred members. During the early part of the year four persons became life members, and since the printing of the roll of life members in the October HISPANIA eight more have entered on that privilege, making a total of twenty-eight.

The continuous increase in numbers has been due in large measure to the foundation of chapters, of which twelve now exist, with two more in immediate prospect. Mr. Wilkins, during his presidency, has spent much time in encouraging the foundation and fomenting the growth of chapters. He deserves a hearty vote of thanks for his special services to the Association in this work. Further, I should like to recommend that the annual meeting appoint Mr. Wilkins a committee of one to continue his work with the chapters, acting as a foster father and general adviser to chapters.

The financial operations for the year are as follows:

RECEIPTS

Balance on hand (dues for 1920 paid before annual meeting and miscellaneous)	\$1,199.04
From dues for 1920, sales of HISPANIAS and reprints.....	1,298.65
From advertising (cash receipts).....	924.48
Interest	25.50
	<hr/>
	\$3,447.67

EXPENDITURES

Payments to the Stanford Press.....	\$2,891.08
Mailing HISPANIAS (six issues).....	72.56
Refunds to Chapters	64.04
John D. Fitz-Gerald (clerical help on bibliographies).....	11.00
Purchase of 1918 HISPANIAS.....	8.00
Checks unpaid and exchange on checks.....	6.40
Delegate to trade convention (fee and expenses).....	20.00
Gracia L. Fernández de Arias (reporting Chapters).....	4.66
L. A. Wilkins (president's office).....	8.37
A. M. Espinosa (editor's office).....	11.16
Secretary-Treasurer's office—	
Clerical help	9.00
Postage, express, and miscellaneous.....	64.71
	<u>\$3,170.98</u>

Credit balance for the year, \$276.69.

This balance will be increased by some two hundred odd dollars, according to the advertising manager's success in collecting outstanding bills for advertising, some of which date back to the year 1919. This result for the year would be very gratifying were it not for the cloud of the ever-rising scale of printers' wages. In consequence, the manager of the Press is unwilling to make an estimate for printing more than the first three numbers of the 1921 HISPANIA. His estimate makes the cost about \$60 an issue higher than during 1920. Even so, his estimate is \$1 a page less than that offered by a New York firm.

In order to understand this matter clearly an analysis of the payments to the Press will help, because the actual printing is by no means the whole of the expense involved. The total is divided as follows:

Printing of HISPANIA.....	\$2,345.43
Printing mailing list (cut up for stickers on envelopes).....	133.55
Envelopes and insertion of HISPANIA in same.....	249.75
Miscellaneous printing, as stationery for chapters and officers, re- prints, ballots and notices.....	<u>162.35</u>
	<u>\$2,891.08</u>

The greater part of the expense for miscellaneous printing was paid for and appears among the receipts as dues and sale of reprints. The only item susceptible of economy is the printing of the mailing list with each issue. I believe that next year I can effect an economy of \$100 by dispensing with any new ones and having the envelopes of those who change residence addressed by hand. The way in which our members move about, the fluidity of our corporation, is almost incredible and it proves costly. As these changes are usually caused by an improvement in professional status and salary, we ought to consider the fluctuation in address as an index of the value of HISPANIA and the Association to its members and not grudge the cost. But there is one element of expense connected with the moving which

is quite needless. Some twenty-five movers a month fail to notify the secretary of their change of address; in consequence, their copies of *HISPANIA* are lost and several months later the individuals write me to that effect, requesting me to send three or four back numbers. One lady even requested a set for a whole year, and one man wished his next year's membership renewed free for the same reason. Since each copy of *HISPANIA* actually costs thirty-five cents, this sort of negligence is expensive.

In regard to the publication of *HISPANIA* during 1921, it looks as though we could continue to publish six numbers of the present size, 64 pages, of which 52 only are reading matter, and come out even or with only a slight deficit. This is based on the assumption that there will take place no decrease in membership. Each year we have lost about 200 members, which number has thus far been more than made good by the strenuous efforts of President Wilkins. The Association, however, needs more income for several reasons. First, our enthusiastic members desire more pages of reading matter in *HISPANIA*; and, to their honor be it said, they are quite willing to pay for it. Second, *HISPANIA* has found it necessary to be niggardly in the giving of reprints to authors, requiring authors to pay for such as they desire. Most publications give fifty reprints for each article. It is a fair presumption that *HISPANIA* could get some articles now sent elsewhere if the budget allowed \$50 a month for reprints. Third, our life members now number thirty-two, and the Association should maintain a sort of sinking fund of not less than \$500 from which to pay, theoretically at least, their annual dues, said fund to be a sort of emergency fund. In the beginning the life members were enthusiastic persons ready to contribute \$25 toward setting the Association going. Now, however, since we are well under way, I think it would be a spendthrift policy to consider each life membership, as it came in, merely a goodly contribution toward general expense. Fourth, there are activities in which it would be wise for our Association to take part; such, for example, as the approximation to the Foreign Trade Council made this last May. Participation in such activities costs money.

Since November a referendum vote has been in progress on the question of raising the dues. The reason for doing so was set forth solely on the ground of maintaining the publication of six issues of *HISPANIA* during 1921. In November the amount of prospective income seemed less than now appears because the secretary-treasurer lacked information from the advertising manager. Dr. Roessler now reports the value of the advertising printed by *HISPANIA* since its first number as follows: in 1918, \$566.50; in 1919, \$939.50; and in 1920, \$1,125.

Still to my mind we shall hardly be able to do more than scrape through the year with the help of the large contributions of new life members. A factor of importance that must be considered is that, despite the very great value of the Chapters and their assistance in building up the membership, each Chapter member means only \$1.50 and not \$2 toward our income. The largest of all the Chapters, the New York Chapter, has recently voted to forego its right to fifty cents per member during 1920, and by this generosity has made a contribution of approximately \$150 toward the treasury of the Association.

The vote on raising the dues resulted as follows: 121 votes in favor of raising them to \$3, with 95 votes against. The small total of votes cast, 216, may be interpreted in different ways, perhaps largely the result of indifference, a sort of passive expectation that an increase being inevitable, why trouble to vote. Letters which accompanied the votes sometimes expressed enthusiasm for HISPANIA on the one hand or complained of economic pressure on the other. Organizers of Chapters opposed an increase, probably with prudent foresight.

Perhaps the best way out of the uncertainties of the situation is the following: The members in annual meeting should vote to lay the proposition to raise the dues on the table; secondly, pass a resolution that the November number of HISPANIA should be omitted in 1921. By this policy of retrenchment the treasury would be enabled to build up a fund that would permit a return to the publication of six numbers without an increase in dues, and possibly in 1922 an enlargement in the number of pages.

I should like to recommend further to the annual meeting that it take action in the matter of life memberships. Thus far, according to a vote of the Executive Council, the secretary-treasurer has accepted in payment for a life membership only such a sum as, plus the annual dues already paid, would equal \$25; for example, at the beginning of our fourth year a person who has paid three annual membership dues may buy a life membership for \$19. I recommend that this privilege come to an end with the current year, and that thereafter the full sum of \$25 be required to obtain a life membership.

To conclude: on the date of this report, December 15, 1920, the actual condition of the treasury is as follows:

Credit balance	\$ 276.69
Payments by eight life members and 483 annual members for 1921.....	1,082.25
Total resources on hand.....	\$1,358.94

ALFRED COESTER

STANFORD UNIVERSITY

NEW LIFE MEMBERS

Since the appearance of the December HISPANIA the following persons have become life members: Prof. George H. Brown, Hobart College, Geneva, N. Y.; Miss Elizabeth Bedford, Simpson College, Indianola, Iowa; Miss Anita Thomas, High School of Commerce, New York City; Prof. John D. Fitz-Gerald, University of Illinois, Urbana, Ill., now President of the Association; Prof. W. S. Barney, North Carolina College for Women, Greensboro, N. C.; Mrs. Matilda Allen Thompson, Los Angeles, Cal.; Miss Edith Cameron, Chicago, Ill.; Prof. George W. Umphrey, University of Washington, Seattle, Wash.

Those who contemplate becoming life members should note the action taken at the annual meeting; after March 1, 1921, the privilege of deducting from the fee of \$25 the sum already paid in annual dues is withdrawn.

PRESIDENT'S ADDRESS

(Delivered at the Fourth Annual Meeting of the American Association of Teachers of Spanish, December 30, 1920.)

Fellow Members of The American Association of Teachers of Spanish:

I am profoundly sensible, as I know you all likewise are, of the fine spirit of hospitality so generously and genuinely manifested to us this morning in the words of welcome spoken to us by the distinguished head of the Chicago schools, Superintendent Mortenson, by our presiding officer, Mr. Sundstrom, and by Mr. Morse, spokesman for the Chicago Chapter of this Association. This is the first time in our history as an Association that the head of a great school system has addressed us, and the fact that he has set aside a few minutes from an exceedingly busy life to come in person to greet us is an honor which we highly esteem. We feel encouraged as modern language teachers and specifically as teachers of Spanish by this mark of interest in our work. We shall interpret, Mr. Superintendent, your presence here, not only as approval and encouragement for us in our tasks, but also and particularly as responsibility newly placed upon us for skill, effectiveness, and result-getting instruction.

It is decidedly fitting that we should hold this, our Fourth Annual Meeting, in the metropolis of the Middle West. Our previous meetings have been in New York and Washington, chiefly because our membership in the East is numerous and active, and as a young society it was necessary for us to avail ourselves of that fact. But we have grown. Our influence has extended. Our work is more and more widely recognized and sanctioned. Gradually, though slowly, instruction in Spanish in the high schools of this mid-region is being built up. University instruction in Spanish has for a number of years been strong here, not only in the number of students enrolled in Spanish but also in the high grade of the instruction given. The time was ripe for the Association to recognize officially these conditions and to lend its support and encouragement to the Hispanic movement in the Middle West. Hence, the invitation to meet here extended us by Mr. Sundstrom, President of the Chicago Chapter, was readily accepted.

Generally speaking, it is along our two seaboard that our Association is strongest. Our two largest chapters are the New York Chapter, the Mother group, and the Los Angeles Chapter. In the vast stretch of territory lying between these two extremes are great tracts, barren for the most part, of interest in Spanish but broken here and there by what are, to us, fertile oases of Hispanic culture, such as Lawrence, Kansas, and Salt Lake City, Utah, to mention no others. There are many trickling streams and not a few deep springs of Hispanism that have not yet attained to the character of oases. To these places of refreshment comes each year an increasing number of students, some of them to slake their thirst, others, you will say, to rest in the shade and take life easy. It is one of the great purposes

of this Association to coördinate and organize these many scattered streams and lead them to contribute their supplies to a great central reservoir which may provide not only waters for the irrigation of desert lands, but which also may serve to generate a high potential current returning vivifying and inspirational power to all the points whence spring the rivulets and the wells of Spanish learning and culture.

Shall we be able to progress toward this more effective coördination and organization? The answer depends upon you and upon me, and upon every other person at present a member of the Association. How vital do you consider, anyway, the work we are trying to do? Is it a matter of deep concern to you? Is it worth your time and effort? Are you willing, each and individually, to sacrifice time, to make the effort to build up The American Association of Teachers of Spanish?

As I look back upon the three years of our existence I see a large measure of sacrifice and effort on the part of a goodly number of persons. I see also many indications of passivity and detachedness, even of indifference. You may say that a society such as ours is carried principally by its leaders. That is true, of course, of any organization of human beings even in this great democracy in which we live, the very Government of which is, after all, in the hands of the few to whom it is entrusted. But leaders are useless unless they have the aid of thoughtful followers; their efforts are futile unless they have the active support and the close coöperation of all members down to the most remote, the most humble. Now we are not merely a "learned society," content with meeting once a year and with publishing a "learned" review a certain number of times. We have a vital mission to fulfill, a duty to perform, a challenge to answer, a huge task to accomplish. What is this mission, this duty, this challenge, this task? The answer comes in a few words: We are organized (1) for the purpose of making possible in every school and college of the United States opportunities for the study of Spanish equal to those provided in any other foreign language, and (2) for the purpose of improving the instruction in that language in every way possible.

The accomplishment of these purposes should be carried forward with the one sole intent of giving to our fellow citizens, young, or old, those benefits derived from a knowledge of Spanish language and culture which will make them more capable, more intelligent, more effective citizens of the United States of America: *Los Estados Unidos ante todo, y el bien de sus ciudadanos!* We do not wish our young people to become so saturated with Spanish culture that they will prefer it to that of their own country. But we want them to know what it is and to comprehend it so well that from it they may draw those things that will make them better Americans in every sense of the term American. If we cannot teach Spanish without unduly lauding a foreign nation to the belittlement of our own, then let us close up shop at once, and I, for one, will go back to the farm—even though wheat bring only a dollar a bushel or less.

Thus, in my opinion, is expressed the whole reason for being and the manner of being of this Association.

If I, then, interpret rightly our duty, to accomplish it in a proper manner will require more effort, more devotion, than we have displayed in the past. And this is so because the challenge to us of which I have spoken rings out louder than ever. The success we have so far attained has renewed in the past year this challenge, which comes to us from at least two sources: First, from the very opportunities that face us, and second, from elements that are not friendly to our cause. The former seem to cry, "Are you going to take full advantage of the great interest manifest in this country in the study of Spanish?" and the second seem to mutter in sepulchral tones, "Your days are numbered. Spanish is a fad, a passing whim. Spanish from this time on will, must, decline."

The challenge uttered by our opportunities is by far the most troubling one. Shortage of teachers of Spanish, inadequately trained teachers, inadequately paid teachers, insufficiently advanced courses for such teachers in the universities—are some of the contributing factors that give us anxiety. Add to these the fact that many teachers of another language have been content to vegetate in Spanish class rooms until, perchance, shall return the opportunity to teach the language for which they have real enthusiasm and for which their preparation has really been good. *Gracias a Dios*, we have in the membership of this body practically all the college professors of Spanish who have most to do with the training of high school teachers of Spanish. The fact has been one of the happy incidents to lighten a prospect otherwise gloomy at times. They have coöperated and will continue to coöperate in solving the question of shortage of teachers of Spanish, and shortage of preparation of those teachers. It is incumbent upon them, however, to examine still more thoroughly into their programs of studies in order to see whether there is not more that they can do to help especially these teachers. It is especially incumbent upon the high school teachers to take advantage of the help offered by their confrères (for such, indeed they are, and not lofty superior beings on inaccessible heights), their confrères, the college teachers of Spanish.

Equally glad are we that the question of inadequate pay for teachers—an especially troublesome question for the Spanish teachers, either tyros or veterans in the high schools—is slowly being solved in the only manner possible, namely, by an increase of pay granted by boards of education. With the decrease in the cost of living which is now beginning, let us hope that there may be made no cut in their salary schedules.

Spanish teachers cannot be trained in a day, contrary to the somewhat widely held though deluded belief. Time, devotion, patience and money are necessary. The situation, as I view it, is daily becoming more satisfactory. In New York City high schools we are rapidly approaching the point where we shall have all the well-trained teachers of Spanish needed. We have already reached the point where instruction in Spanish is fully as good as the teaching of any other subject in the curriculum.

The other challenge I mention, the unfriendly one, gives us less concern, for this reason: The citizens of this country steadily and insistently demand instruction in Spanish for their children. The high school which is "the

college of the people," must and does meet that demand and will continue to meet it. It is my belief, and I think yours, that this demand will eventually make for the establishment of courses in the language in such un-Spanish regions as all the Middle West and the Northwest; also that school superintendents, college and school advisers of students, and educators in general, will eventually come to a just and thoughtful appreciation of what the study of Spanish offers young North Americans. And it is beyond question that it is our duty to help these educators of all types to evaluate the real worth of Spanish. If we do not do something in this direction our detractors will, and the "evaluation" will then be only an intensification of the present "devaluation" of Spanish made by them. So I say that this challenge, often manifested in these days by heads of college departments of a certain language, in the hope that they may detect some trace of a cessation of the demand for Spanish, is one that we face serenely and say, "Let the people decide." This Association has made no propaganda for increasing the study of Spanish and need not do so. Public men, the newspapers, the public in general, have made and will continue to make all the propaganda necessary to induce people to study the language. We have difficulty enough in meeting the present demand without trying to stir up more demand for the study of Spanish. But we must make dignified propaganda among our fellow-educators, specialists in other subjects, and among administrators in schools and colleges, in an endeavor to make crystal-clear what are the benefits to be derived from Hispanic studies—if we would not have the dire prophecy of our ill-wishers fulfilled.

Indicative of the attitude of the general public is what I was told recently by the president of the largest company in this country engaged in the manufacture and sale of phonograph records used in the study of foreign languages. He told me of the thousands of dollars worth of records in Spanish which he sells each month in the United States. "And French?" I asked him. "A negligible quantity of French records are sold by us," was his reply. "And I can say the same thing of any other language taught in this country."

We are a "learned society." We admit it. We need not prove it. We are proud of it. The list of our members tells the story. But we are more than that, in my opinion. I like to believe—possibly because of personal temperament, to some extent—that we are a militant society, that we are not content with cloistered scholarship, that we are in touch with the public pulse, that we envisage practical problems and try to solve them. Am I not right? A glance at the program for our sessions would seem to bear me out. The topics in all cases were chosen by the speakers themselves, and seem to reflect most clearly interest in the practical side of our work.

On the assumption, then, that I have correctly characterized ourselves as militant and practical, may I then make an appeal of a very practical and militant nature? It is not enough to be a passive, obedient soldier in the ranks. It is not enough to pay two dollars a year for membership and for subscription to HISPANIA. What is especially needed today in our organization is more initiative on the part of individuals, more effort, more devotion,

more self-sacrifice. Look about you and see what you can do for the good of the Association and for the benefit of Spanish instruction. Here are two very immediate and vital things that each and every one can do—first, secure another member at once. That is a most necessary though easy step for each to take. Second, appoint yourself as a committee of one to interest others in your vicinity in forming a local Chapter of the Association. These Chapters are our greatest element of strength. Wherever they have been founded—with one or two exceptions only—they have been a tremendous source of power for the national Association. They afford a concrete, tangible, visible, helpful medium of effectiveness. Members feel that they are really accomplishing something when they work side by side with others in striving towards a definite goal. Moreover, the social contact thus afforded aids greatly in counteracting the otherwise certain feeling of remoteness and passivity of which I have spoken.

We find ourselves financially embarrassed though spiritually serene and hopeful, at this, the end of the third year of our existence. It looks as though we should have to raise the dues of the Association in order to continue publishing our excellent journal *HISPANIA* six times a year. I wish we did not have even to consider such a proposition. (But I have said we are "practical" as well as "learned" and "militant.") As a practical proposition I may state that one solution of the difficulty would be, of course, the securing of a membership double that which we have at present. Considering the amount of Spanish instruction given at present in the United States we should have 2800 members, nay, even, 3000, instead of the 1400 which we now have.

If each member could secure one more member, dues could remain where they are at present. Would it not be feasible to do this? I hope this idea may be discussed tomorrow in the business meeting.

A word about our chapters. They are now, as in the case of the American colonies, thirteen in number. They are found in New-York; Washington, D. C.; Lawrence, Kansas; Chicago; Texas; Albuquerque, New Mexico; two in Salt Lake City; Los Angeles; Northern California; Northwest; and just recently has been established the Missouri State Chapter, with headquarters in Kansas City. (I have learned since coming to Chicago that we now have a chapter in Columbus, Ohio, and one in Detroit, Michigan.) The teachers of Porto Rico are showing interest in our Association and it is very likely that before long we shall have there at least one strong Chapter. Can we not make these chapters 48 in number, each alert and energetic, each so full of enterprise that it may be self-supporting and resourceful? The New York Chapter gives an entertainment each year at which it is able to secure from \$700 to \$1000 with ease. The Los Angeles Chapter has just given a *feria* at which a goodly sum of money was secured for its work. Why should not each Chapter attempt, at least once a year, something similar? New York has voted to forgo for one year its right to fifty cents of each amount paid as membership dues into the National Association treasury through the mediation of the Chapter. They have done this hoping thus to strengthen the financial condition of the national society

and to help prevent the necessity of an increase in dues. Possibly other Chapters may follow this example.

Your officers the past year have had their hands more than full. The correspondence has been heavy and has been done practically without the aid of any paid stenographic service. The Secretary-Treasurer, Dr. Coester, has been heavily burdened, but he has promptly, efficiently, and cheerfully performed the labors of his office. Added to his usual duties as Secretary-Treasurer he acted as editor of *HISPANIA* during the absence of Professor Espinosa in Spain. Not the least of his troubles arises from the fact that frequently members who change their addresses fail to notify him of the change and later write him impatiently that they are being badly treated since they no longer receive *HISPANIA* for which they have paid.

The editor of *HISPANIA*, Professor Espinosa, has also had many arduous tasks which he has accomplished faithfully and well. In the months that he has spent in Spain he has made better known there this Association. The advertising manager, Dr. Roessler, has, as in previous years, steadily increased the resources of the Association by securing more and more advertising, at the cost of many hours spent in soliciting "new business." To these officers and to the members of the Executive Council, I wish here to extend my heartfelt thanks for unremitting devotion, service, and a fine spirit of coöperation. To the presidents of local Chapters is due much of the success we have had the past year. They have interpreted to a great many people the ideals of our society. They have secured new members. They have, in most cases, both designed and kept flourishing the oases of Hispanism of which I have spoken.

To the Chicago Chapter, especially to Mr. Sundstrom, its president, and Miss Cameron, its secretary, I am under a heavy debt of gratitude for their fine coöperation in carrying out the arrangements for this meeting. Only they and I know how much I had to rely upon them for help. Only I can tell how efficiently and gladly they responded to the many demands I made upon them. By tomorrow noon, when this meeting ends, you will all realize this sense of obligation to them and will, I am sure, know how to express then your gratitude.

There are many other matters that I should like to discuss today but time lacks. The reports of your committees tomorrow will cover several important matters. Your counsel and wisdom, individual and collective, are needed in the discussion of those reports.

I am by training and experience a high school man. I am glad of it and proud of it. And I am very proud of the fact that during the three years that I have been president of The American Association of Teachers of Spanish, I have had the generous, unwavering support of college teachers of Spanish. That will, for me, ever remain as one of the most gratifying experiences of a lifetime, be it long or short. I would not imply by this that college teachers are more important personages than are high school teachers, nor that a miracle of condescension on the part of college teachers has been manifested to a startled world. *No: aquí no hay nada de eso.* I mean to say that the spirit of coöperation shown by college teachers in

working with a high school man as captain is a fine example of the teamwork that has made possible the progress that we have made. This spirit augurs well for the future. And as I leave office tomorrow and am followed by a university professor, I know I shall voice that same spirit of coöperation which animates *also* the high school teachers, who constitute a majority of our membership, when I promise to the new president unstinted, unswerving fealty and service. *A rey muerto, rey puesto, y lealtad al rey.*

The American Association of Teachers of Spanish will, I believe, go on and on long after they say when your names and mine are mentioned, "*Que en paz descansen!*" We have begun a vital work in this great and beloved country of ours, and because it is so vital there will always be ready and able hands to seize the torch and carry it on through the years. And when I shall contemplate life's retrospect, the three years that have passed will, I know, for me, stand out when many other things have faded, for those years have seen the beginning and the sturdy, steady growth of this Association with the founding of which I have been closely connected and the presidency of which you entrusted to me in that period. I sincerely thank you for the honor which you have done me in those years.

He dicho

LAWRENCE A. WILKINS

DECEMBER 30, 1920

APPOINTMENTS OF THE EXECUTIVE COUNCIL

To the members of *The American Association of Teachers of Spanish*:

The following appointments on the Editorial Staff of HISPANIA have been made by the Executive Council. (When I was elected President of our Association at the Annual Meeting on December 31st, a motion from the floor was passed that I be continued as Consulting Editor.)

Editor for three years: AURELIO M. ESPINOSA, Stanford University.

Consulting Editors for three years: JOHN D. FITZ-GERALD, University of Illinois, and J. D. M. FORD, Harvard University.

Associate Editors for three years: GEORGE T. NORTHUP, University of Chicago; MICHAEL S. DONLAN, High School of Commerce, Boston; MISS SYLVIA M. VOLLMER, New Mexico Normal University.

JOHN D. FITZ-GERALD, *President*

PRELIMINARY STATEMENT OF COMMITTEE ON REALIA

December 28, 1920.

To the President and Members of The American Association of Teachers of Spanish.

The subject entrusted to the Committee of which I have the honor to be the chairman is of such importance and indeed open to so much discussion, that I have considered it advisable, before the Committee reaches a conclusion thereon, to submit to the Association, as a basis for discussion, the following preliminary statement of what in my opinion should be the scope and purpose of the Committee's work. With this statement in view, the members of the Association will be enabled, I believe, to find many suggestions which will be of great value to the members of the Committee in their deliberations.

Purpose of the Committee: The letter of Mr. Wilkins, appointing the Committee, calls for a report delineating the material that can be profitably used in teaching, during the first two years in Spanish, the geography, history, institutions and customs of the Spanish countries, all of which is designated by the term "realia."

Advantages of Realia Subject-Matter: The days are fortunately past when students used to get an entirely erroneous attitude toward the foreign language, from the mass of nonsensical detached sentences mercilessly showered upon them in the early and intermediate stages of instruction. It has come to be an accepted tenet of up-to-date linguistic pedagogy that in order to make our instruction more real and interesting and to impart to the learner a true liking for the new language, our subject-matter must be drawn from the real things with which the people speaking the language taught are directly concerned; their country, their customs, their means of livelihood, besides their language and literature.

The Committee's Problem: The problem before the Committee is two-fold: (1) To find out just what amount of *realia* is advisable to give in the first two years of Spanish, and (2) to organize the material in such a way that it may effectively serve our ultimate aims in teaching Spanish, as well as the more immediate object outlined briefly under "Advantages of Realia Subject-Matter."

Amount of Realia: It is out of the question that, in view of the learner's lack of vocabulary, the use of *realia* in the first stages of instruction is necessarily barred. During the first two months or so, the subject-matter must be mainly objective, i. e., based upon material in and around the student's immediate surroundings.

However, *realia* material can be introduced immediately, or at least very soon after, this, let us call it, objective stage, provided we do it gradually and systematically, along the lines suggested under "Organization of Realia."

On the other hand, we should not let our enthusiasm for *realia* blind us to the extent of advocating too large an amount of it to the detriment of other points and considerations which are equally important in our teaching.

Organization of Realia: Bearing in mind the student's limitations as to vocabulary, the introduction of *realia* should begin with the most elemental geographical data, such as the names of the Spanish countries, their situation, boundaries, capitals, important cities and ports, population, principal rivers and mountains. For this purpose the Spanish class room should be provided with large wall maps of Spain, Mexico and Central America, and South America. (It is needless to say that these maps must contain Spanish legends).

A discussion of the above topics furnishes ample and adequate material for the teaching of the differences between *ser* and *estar*, the cardinal points, the comparatives, etc.

Later, the following may be taken up: principal products of each country, their principal industries, and exports; then the regional divisions of Spain, the names of the aboriginal settlers of the Peninsula, the principal races in the Spanish-American countries.

Experience has shown that the occasional injection of these elemental *realia* topics, even if they are not an integral part of the lesson assigned in the text, provides excellent and most interesting material for oral work and effectively breaks the monotony of formal grammar instruction or of the routine in the recitation; that it is a great factor in enlivening the interest of the class is self-evident.

The subject of customs is best introduced by means of articles in actual national use, such as coins, railway and street car tickets, pictures of national types, etc.

In the first year it would not be advisable to introduce historical topics, except those of the most elemental nature, and these can best be discussed with the help of pictures.

The treatment of *realia* material in the second year should be an amplification on the topics introduced in the first year, and may cover points such as: form of government, political divisions, names of provinces, foreign trade, regional characteristics of the Peninsular peoples, national characteristics of the Spanish American Republics, salient facts of history, etc.

The Committee's Report: All of the above points are to be taken up in detail and extensively in the Committee's Report, which, in order to be as valuable as possible, will enumerate with all feasible precision the different *realia* topics which may be given and the manner in which it should be interwoven with the other kinds of subject-matter required in the teaching of Spanish during the first two years.

The Report is to contain also a complete bibliography on Spanish *realia* for the teachers' reference needs, and if the Members of the Association so desire, it may also include a list of text-books for class-room use.

Respectfully submitted,

J. MORENO-LACALLE, *Chairman*.

THE LOCAL CHAPTERS

NEW YORK CHAPTER:—The local Chapter devoted its session of November 6 to the discussion of the future work of the *Instituto de las Españas*, the American center of culture of Spain, Portugal, and Spanish American countries which was established in October at Columbia University. The speakers were most representative—Mr. Stephen P. Duggan, director of the Institute of International Education, Professor Federico de Onís, of Columbia University, and Mr. Lawrence A. Wilkins, director of modern language instruction in New York City. The *Instituto de las Españas* is not to be confined to Columbia alone, but is to serve as a common center of Spanish culture to all neighboring institutions of learning.

On December 4, Señor Tancredo Pinochet, editor of *El Norteamericano*, gave a most interesting address on "Las dos Américas y lo que pueden darse mutuamente."

EL ATENEO CHAPTER OF SALT LAKE CITY:—This chapter which serves as a forum for discussion, debate and mutual progress, holds weekly meetings to carry out the traditions of its namesake in Spain. Last summer, during the presidency of Professor Cummings, head of the Modern Language department of the Brigham Young University at Provo, the best works of all contemporary Spanish writers were read and reported upon by different members.

In October, 1920, the chapter began work upon problems in phonetics and Spanish pronunciation. The members are fortunate in having free use of the well-equipped Phonetic Laboratory of the University of Utah. There is now in progress a study of Methodology in Modern Language work. The present officers are as follows: President, Mrs. Florence Hickman; Treasurer, Miss Grace Hogan; Secretary, Miss Mary Russell of the University of Utah.

TEXAS CHAPTER CONDUCTS DRIVE FOR MEMBERSHIP:—At the November meeting, Miss Nina Weisingle was elected president to succeed Professor W. F. Hendrix, and Mr. Lester Brenzle was made Vice-President. The following program was presented: "What the High School aims to do in the first two years of Spanish," Mr. Brenzle; "What the University expects of the second-year student of Spanish," Mr. Sims; "Some good and bad features of University Spanish teaching," Mr. Montgomery.

The Texas Chapter is trying to increase its membership and incidentally that of the National Association by making a complete canvass of the state. A report covering the canvass up to date, was presented by Miss Dorothy Schons, corresponding secretary, and showed that fifty-two per cent of the teachers canvassed are members. One well-known Texas city showed a hundred per cent membership.

THE OHIO CHAPTER:—The first meeting of the Columbus Chapter of the American Association of Teachers of Spanish, held in the Columbus Public Library, Saturday afternoon, December 11, was featured by talks on life and

customs in the Spanish capital and in the Central American republic, Costa Rica. Speaking on the former, Professor O. H. Moore, of Ohio State University, said that in spite of disadvantages in climate and housing conditions, Madrid offered many excellent opportunities to Americans who wish to acquaint themselves with the Spanish language and literature. Professor Boring of Ohio Wesleyan University, who is vice-president of the chapter, gave some phases of student life at the University of Madrid. Speaking on Costa Rica, Miss Emily Schons of Ohio State University said that the students in San Jose are well taught in the English language by native Costa Ricans. Miss Helen Terry of Ohio State University, declared that San Jose has one very beautiful theater, which is visited by the best dramatic companies of both Spain and Central America.

For 1921 the following officers were elected: Mrs. Della Maddox of North High School, president; Professor Boring of Ohio Wesleyan University, vice-president; Miss Gertrude Walsh of Ohio State University, secretary-treasurer, and Mr. G. Nelson Graham of Ohio State University, corresponding secretary.

CHICAGO ACTIVITIES:—The second meeting of the year of the Chicago Chapter was held on Saturday, November 13, 1920, at the Mallers Building, 5 South Wabash Avenue. Professors Fitz-Gerald and Van Horne of the University of Illinois, in the few minutes they had before leaving to take the homeward-bound train, spoke enthusiastically in Spanish of the great rôle open to the Chicago Chapter. Professor Eduardo Azuola, head of the Spanish department in the University of Valparaiso, Indiana, in an eloquent oration gave a wealth of information regarding Costa Rica—that little country of scenic grandeur, with its mountains, volcanoes, and tropical forests; with its buried treasures of gold, silver, iron, coal, and oil, awaiting only capital for development.

El señor doctor Pedro García Medrano, Acting Mexican Consul, delivered an interesting and instructive lecture on "La enseñanza pública en Méjico y relaciones entre mi patria y los Estados Unidos." The status of public school education in Mexico may be judged from the fact that regular attendance is obligatory, that there is a public school for every three hundred of the population and that a minimum initial salary of three hundred dollars a month is guaranteed all properly qualified young women teachers except those in charge of schools in remote places, who receive one hundred dollars plus a bonus. The program was brought to a close by two brief addresses. Mr. E. L. C. Morse appealed for a sympathetic, common-sense attitude towards Mexico. Miss Lillian Webster, who spent twelve years there, concluded a beautiful eulogium in these words: Un gran poeta inglés, Robert Browning, ha dicho: "Si se pudiera abrir mi corazón, la palabra *Italia* se encontraría allí." "Así si se pudiera leer en mi corazón, allí se hallara la palabra Méjico."

On Saturday, December 11, 1920, an audience of sixty assembled in response to the announcement that there would be music by girls of Waller High and a lecture by Professor Guillermo D. Herrera of the University of Valparaiso, Indiana. The singing of *El Bolero* and *Me Gustan Todas* lent a charming touch of youth and beauty to the program of the afternoon. Pro-

fessor Herrera's lecture on "Origen de la lengua castellana y elementos que han contribuido a su desarrollo" showed how plebeian Latin, enriched by many streamlets, including Gothic, Arabic, Greek, French, and Italian, has come to be the wondrous amalgam we now call Castilian.

NORTHERN CALIFORNIAN CHAPTER:—The San Francisco Public Library was the place of meeting on December 11, 1920. Señor Gabriel Arozco, manager of the export department of G. Amonick & Company, gave an address on "Nuestras relaciones con Méjico." Señor Arozco emphasized the need of a better understanding between the United States and Mexico, and the opportunity of the teacher of Spanish to promote an international spirit of coöperation.

LOS ANGELES CHAPTER'S ROMERÍA THROUGH SPANISH AMERICA:—On November 13, 1920, at the Tajo Building, First Street and Broadway, the Los Angeles Chapter started on a *romería* through the various countries of Spanish America. Dr. Ciro Molina Garcés, Inspector of Public Instruction in Bogotá, Colombia, author and literary critic, brought a message of fraternal good-will from his native land. After picturing some of the natural wonders of Colombia, Dr. Garcés discussed at length the important work of the American teacher of Spanish in directing the attention of American youth toward Spanish America. The second part of the pilgrimage took place December 4 under the guidance of Dr. Augustin T. Huiler of the University of San Marcos, Lima, Perú.

On Thursday, December 23, a Spanish fair was held at the Ebell clubhouse under the auspices of the Los Angeles Chapter. The Ebell was secured, as it lends itself very well to the booths which were in mind for the Feria. Interest in the plans of the Feria was awakened in the High Schools by a Poster Contest, and each was asked to take part.

Under the able and enthusiastic leadership of Miss Watson, President of the M. L. A. S. C., assisted by Miss Hindson, chairman of the French section, several of the county high schools and city high schools combined to make the French booth. This booth had a greater variety of articles for sale than the others, and looked very Frenchy with its gay little boutonnières, tin-foiled stems, at a nickel apiece; tiny French calendars mounted on blotters in the national colors of France; French candies and bonbons; flags, Noel cards and New Year's greetings in French; mottoes for school-room walls; perfumes, etc., etc.

The very energetic workers of the Spanish Department of the University of Southern California had very pretty book marks mounted on Christmass-red ribbon, and bearing Santa Teresa's lines beginning "Nada te turbe, Nada te espante." There were also to be bought, for a modest sum, large and splendidly clear photographs of public buildings in Spain, Mexico, and South America. An exceptionally fine selection of choice and beautiful postal pictures from Mexico sold readily for twenty-five cents. Even some colored prints gleaned from the pages of *Blanco y Negro* were framed and sold at a dollar and a dollar and a half each. Theatre handbills and posters were for sale or to be given away as seemed best. It all created atmosphere, the kind we need for class work to give Spanish reality as a modern language.

One of the junior high schools had made a goodly supply of Mexican sweets from the old Spanish recipes for candied calabaza, cactus, etc. From what I heard there must have been Mexican kisses. One high school contributed Spanish dancers for the entertainment of the visitors to the Feria.

In another booth was a calendar of twelve leaves, each leaf bearing a short quotation from the Spanish poets. Tied together with a red cord, they sold for twenty-five cents each. One hundred and twenty were sold in less than two hours. In another corner was a grab bag which brought centavos from the pockets and created much fun. In this booth one found cards on which were mounted cancelled stamps of various Spanish-speaking countries and also French stamps; these sold for a few cents each. Out in the patio was the ever-interesting Gitana, and her tent was as popular as it was picturesque. Pesetas were gathered in gratifying numbers. One corner held a table whence hot chocolate was served, or, if one preferred, a glass of chia. Squatting not far away was a native woman making tortillas, grinding her corn on her own metate and cooking them on a cleverly disguised electric grill.

A final touch of realism was added by the generosity of Señora de Setién, who presented a lovely abanico which was raffled off at ten cents a chance, and helped to fill the coffers of the L. A. Chapter of the A. A. T. S.

At 6 o'clock another phase of high-school aid was the dinner served at two dollars per plate. After the dinner Dr. Coester of Stanford University spoke of his "Impressions of South American Countries," and Dr. Baumgart gave an illustrated lecture on France. The last two counted as Institute sessions.

GRACIA L. FERNÁNDEZ DE ARIAS

NEW UTRECHT HIGH SCHOOL,
BROOKLYN, NEW YORK

STUDY AND TRAVEL IN VENEZUELA

The government of Venezuela is eager to cooperate with our Association in order to help the teachers of Spanish who may wish to study in Venezuela during the summer months. Last December, Mr. Wilkins received from the Venezuelan Minister of Public Instruction the following letter:

He dado cuenta al ciudadano Presidente Provisional de la República de la nota de usted . . . y me ha autorizado para comunicarle que el Ejecutivo Federal ha acogido de la manera más cordial la insinuación que usted hace en nombre de la Asociación Americana de Profesores de Español, y estudia la manera de darle forma práctica en la debida oportunidad. Este despacho agradecería a usted se sirviera informarle acerca de la fecha precisa de la salida para Venezuela de los profesores en referencia, a fin de preparar todo lo necesario para los cursos que habrían de darse en el mes de julio, con los cuales puede contarse de antemano. Los del mes de agosto se organizarían tan luego estén en esta ciudad dichos profesores, por ser ese mes el de las vacaciones escolares en Venezuela.

Dios y Federación, R. GONZÁLEZ RINCONES

All teachers interested in the trip to Venezuela should write at once to Mr. Wm. M. Barlow, Curtis High School, Staten Island, New York.

REVIEWS

First Course in Spanish: Everett Ward Olmsted. Henry Holt & Co. xii+393 pp. New York, 1920.

Professor Olmsted, who needs no introduction to users of French and Spanish text-books, has prepared for first-year work in Spanish a book which will undoubtedly satisfy the demands of a very great majority of teachers of Spanish. The book is more elementary than either of the author's other Spanish Grammars, i. e., the vocabularies are carefully graded as to length and the grammar material is reduced to a minimum, emphasizing in the main only the important points which are essential for the beginner. The book contains forty-five lessons, an appendix which includes among other interesting material a very complete treatment of the verb, and a five-page list of idioms in general use, and a few pages of poems, most of which are already familiar to those who have used Professor Olmsted's other Spanish Grammars. Each lesson contains, in addition to rules of grammar and a complete vocabulary of the new words found in the lesson, a grammatical drill in Spanish, an oral exercise intended to drill the student in all the new points of grammar, a reading exercise in Spanish, a *conversación* and an exercise for translation into Spanish. Such a similarity in the construction of the lessons has its advantages, for the student knows just how to prepare each lesson. It has its disadvantages, too, in that it tends to become monotonous, especially for the teacher. The "story-book" character of the exercises which treat of the travels of two boy friends through Spain and Spanish America is commendable, for it enables the student to acquire a deal of instructive material concerning Spanish America and is thus in keeping with the spirit of the times.

In writing a first course in the study of a language the main difficulty is to choose the *sine qua non* of grammar material and to reserve the remainder for an appendix or second part. Professor Olmsted has wisely relegated to the appendix the treatment of augmentative and diminutive forms. It would seem to the reviewer that this policy should have been followed in other instances. Many rare and uncommon verbs which appear in the grammar lessons should have been placed in the appendix. It would seem, too, that in a book of this kind the study of the most essential rules for the use of the subjunctive should be begun early in the grammar work and a complete treatment reserved for the appendix.

After a rather careful reading of the First Course in Spanish the reviewer offers the following additional criticisms and suggestions. Without a system of phonetic transcription it seems useless to attempt to indicate Spanish sounds by means of English letters. Experiment has shown that such a system is unsatisfactory and, unless the book is for self-tuition, is entirely unnecessary. Nothing is gained by stating, as is done on page 5, that the diphthongs *ei* and *eu* are pronounced like English *ay ee* and *ay oo*. On page 9 the word *cabajo* is used to represent the pronunciation of *caballo* in certain parts of South America, while on the next page the words *laz mujerez* are

used to represent the pronunciation of *las mujeres*. For the sake of uniformity the latter should be written *lath mujereeth*. Page 13: One very important reason for knowing how to divide a Spanish word into syllables is omitted, viz., that it aids the student to pronounce the word correctly. It frequently happens that one who can otherwise speak very good Spanish has what is called "an accent" merely because he does not make a proper division of syllables. Page 39, grammatical drill, question 1: *delante de* is better than *antes de*, and is the construction used elsewhere in the grammar. Page 71, footnote 2 might be construed as applying on page 72, second line. Page 131, section 149: "For the sake of euphony, the indirect object pronouns *le* and *les* become *se* before *lo*, *la*, *los*, *las*." The words "for the sake of euphony" should be omitted and the truth be told. Page 139, footnote 4: It seems supererogatory to inform children of high-school age that "Of course there is no fortieth of May." Page 177, section 205: It is worth stating that *se* is seldom used with the verb *tener*. Page 190: A note on "Goyescas" would be interesting. Page 228, footnote: The elliptical usage after *quién* is not as rare as the statement indicates. It invariably refers to the first person, and is decidedly worth learning. Page 245, section 263: The terms "past descriptive" and "past absolute" are also used in Spanish Grammars for American students and should be mentioned here. Page 277: *querer decir* is surely out of place in this list, for it is not natural to follow such a construction with an infinitive. Page 302, section 359: It is difficult to compile a short list of useful idioms and suit the tastes of the many. In this list we miss such expressions as *tener presente*, *darse cuenta*, (*no*) *tardar en*, *hacer buenas migas* (used in this grammar on page 310), and many others. Page 313 and following: Some of the business letters are not in good form, especially the last two. In each case a company is writing the letter but the salutations used are "Muy señor mio" and "Muy señores míos." Page 318. The date of Espronceda's birth is 1808. Page 321: The plural form "Doloras" is misleading since only one "Dolora" is given. The word "Dolora" is not in the vocabulary nor is it explained elsewhere in the book.

The following typographical errors have been noted: The pronoun *Et* is sometimes accented, sometimes not; page 37, conversation, question 10: *cuantos* for *cuántos*; page 53, read ex., sentence 4. *cuidad* for *ciudad*; page 61, read ex., sentence 7, *como* for *cómo*; page 127, line 2, omit comma after "say;" page 150, section 170, *doy* should be in boldface type; page 161, section 187: *se* for *sé*; page 195: footnote 1 refers the student to section 230, note; section 230 has no note; page 195, reading lesson, line 2, *Me alegre que*: *de* is omitted before *que*; page 195, reading lesson, sentence 9, *Maipo* for *Maipó*; page 339: *hay*, . . . *que* for *qué*; on pages 221, 233 and 343 *Miguél* has an accent; it does not need it; page 345: *obtenir* for *obtener*; page 346, *Palacio del Congress* for *Congreso*; page 346, *Paraguar* for *Paraguay*; page 348, *prácticar* for *practicar*; pages 353, 379: *Tanger* for *Tánger*; page 355, *vecino* for *vecino*; page 367, *go, to*—in, *entrer (en)* for *entrar*; page 368, *how much*, etc., *cuanto* for *cuánto*; page 372: *night*, . . . *antenoche* for *anteanoche*; page 373: opposition, . . . *contraridad* for *contrariedad*; page 376: *right* is repeated out of place.

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BIBLIOGRAPHY

IV. BIBLIOGRAPHICAL NOTES

The accompanying general bibliography is again made up almost exclusively of titles from Spanish-American literatures and represents some of the most important of the recent acquisitions at the library of the University of Illinois. We should like to remind our readers once more that it is our practice in these bibliographical lists to include titles of such books only as we have actually in hand. In other words, no title appears in our list unless the volume is before us at the moment we are transcribing the bibliographical details concerning it. It will be noticed that there are books for all sorts of tastes and interests.

The late lamented Manuel González Prada, who, as Professor of Literature at the University of San Marcos (the oldest university in the western hemisphere) is said to have taught a whole generation of Peruvians to write well, is represented by two volumes among the more important and more genial and beautiful of his works, namely, *Minúsculas* and *Exóticas*.

The novel in Peru is represented by two very important books, both by women. Both novels deal with sociological problems of extreme interest. Mercedes Cabello de Carbonera in *Las Consecuencias* treats the gambling evil in an effort to correct that vice as she found it in Peru. Clarinda Matto de Turner is represented by *Azar sin Nido*, a novel which, because of its treatment of the Indian problem in Peru, has been compared with Harriet Beecher Stowe's *Uncle Tom's Cabin*.

For those who like history the following volumes can be recommended: the two-volume *Historia del Perú*, by Diego Fernández, and the *Corona Mexicana o Historia de los Nueve Montezumas*, by Diego Luis de Montezuma. Both these books have been edited by a Spanish Captain of Infantry. Lucas de Torre. Those interested in history still further south will be glad to get hold of the *Historia de Rosas*, by Manuel Bilbao. Some time ago we called attention to Professor Robertson's *Rise of the Spanish-American Republics*. Our readers will be glad to have still another volume available in *A History of Latin-America*, by William Warren Sweet, Professor of History at DePauw University. The volume is somewhat smaller than Professor Robertson's and, while prepared as a text-book and developed out of classroom experience, it is perhaps a little more intentionally aimed at the casual reader than is the other book. It is equipped with good maps which do not limit themselves to giving mere political information, since we find maps devoted to agriculture, minerals, and railroads, respectively.

In addition to the authors already mentioned, Peru is represented by the poet José Gálvez with two of his best volumes, *Bajo la luna* and *Jardín cerrado*. The former carries a prologue by another eminent Peruvian, José de la Riva Agüero; and the latter a prologue by still another celebrated Peruvian, Ventura García Calderón. This volume contains, also, a note by

Doctor Raimundo Morales de la Torre concerning the first two poems in the volume and the Floral Games held in Lima in 1909, in which Games these two poems both won prizes of the highest rank. Both the volumes are graced with a picture of the author. Another interesting volume of Peruvian verse is the first and posthumous edition of the complete poems of Luis Benjamín Cisneros. Pages 1 to 38 of this volume are devoted to unsigned introductory matter concerning the poet, his life, his work, and his coronation. While the volume is published without date, from internal evidence contained in this preliminary matter it seems that the volume must have appeared in 1912.

In one of our previous bibliographies we had to lament the death of the venerable Dean of Spanish-American Letters, Ricardo Palma, and at that same time we rejoiced in the fact that his literary personality had been projected into his son and daughter. In our list this time the son, Clemente Palma, is represented by one of his earlier works, a volume of short stories entitled *Cuentos Malévolos*. The work bears a preface by the learned ex-Rector of the University of Salamanca, Miguel de Unamuno.

From Nicaragua we have an interesting volume by the late Rubén Darío entitled *Sol de Domingo*. The subtitle calls the work inedited and the prefatory material of some sixteen pages is in three separate items, respectively, by Luis G. Urbina, Mariano de Cavia, and E. Gómez Carrillo. The last seventy pages of the book are devoted to tributes to Rubén Darío by some ten well-known writers. While speaking of Rubén Darío we might as well mention also the volume devoted to him under that title by Eduardo de Ory. The last fifty pages of this book are given up to a series of appendices, three in number, which reproduce fragments in prose and verse that were produced on the occasion of the author's death, together with a few of the author's poems which the critic calls "forgotten." A still more serious study of Rubén Darío is to be found in the volume by Max Henríquez Ureña entitled *Rodó y Rubén Darío*, which is composed of two studies of about equal length on the great Uruguayan and Nicaraguan.

Other literary studies may also be mentioned. The *Literatura Hispano-Americana* of Padre Manuel Poncelis is a sketchy little outline in twelve short chapters. The *Literatura Mexicana durante la Guerra de la Independencia*, by Luis G. Urbina, the first Secretary of the Mexican Legation at Madrid, is a reprint in book form of the critical work which he published at the beginning of the *Antología del Centenario*, published on the occasion of the Centenary Celebration of Mexico's Independence from Spain. By the same author, we have a volume entitled *La Vida Literaria de México*, which contains the five lectures which he gave on Mexican Literature before the Faculty of Philosophy and Letters at the University of Buenos Aires. In the prefatory note he announces a companion volume on the same topic which will contain a series of annotations and commentaries on the present volume, and which, in addition, will relate some of his own experiences in the literary life of Mexico from 1880 to 1910. The Venezuelan scholar, R. Blanco-Fombona, appears with an interesting volume entitled *Grandes Escritores de América*, in which he treats of five great men from as many

different countries: Bello from Venezuela (despite his activity in Chile), Sarmiento from Argentina, Hostos from Porto Rico, Montalvo from Ecuador, and González Prada from Peru. Hector Roberto Baudón gives us somewhat detailed studies of those two great Argentine writers, Estéban de Echeverría and José Mármol. The *Obras Completas de Miguel Antonio Caro* are being published by the National Government of the United States of Colombia. The edition is being made under the editorship of Víctor E. Caro and Antonio Gómez Restrepo. Volume I contains also a discourse by Antonio Gómez Restrepo, representing both the National Government and the Colombian Academy on the occasion of the unveiling of the statue to Caro in Bogotá in 1917. Volume II contains a eulogy of Caro pronounced in the Colombian Academy of History by Marco Fidel Suárez. These volumes are very handsomely edited and are a worthy tribute to the great Colombian humanist.

In previous articles we have called attention to the *Florilegio de Escritoras Cubanas*, by González Curquejo. The third volume, which completes the set, appears in our present list, and we wish to remind our readers that these volumes contain selections only from the women writers of Cuba. A note at the beginning of this third volume points out that more than 120 women writers figure in these three volumes, which are made the more attractive by numerous, and on the whole good, reproductions of photographs of the ladies whose works figure in the book. Cuban letters are also represented in a volume bearing that title by Valdés Codina. This volume of selections in both prose and verse contains, also, biographical notes. Another volume of selections is the *Cancionero Popular Venezolano*, by Machado. This volume is a real contribution to Venezuelan folklore and contains, in addition to its songs an informative prefatory note about earlier South American folklorists, and geographic, historic, and linguistic notes on the text.

Those who are interested in the drama and its study of modern sociological problems will be glad to read *La Columna de Fuego*, a drama in three acts and five scenes by the Argentine writer, Alberto Ghiraldo. This play was originally staged in Spain, but only after considerable difficulty and after several refusals by the local authorities to permit its production. The scene of the play is laid in the port of Buenos Aires during the days of one of the great strikes. It is a play with a thesis, but curiously enough does not offer the usual contrast between capital and labor. Quite the contrary, it is a problem wholly within the field of labor, namely, between the laborers who have a job and those who have not.

A book that should prove of considerable interest is *Celiar*, an American legend by the Uruguayan poet Magariños Cervantes. The volume we have listed is the original edition and is prefaced by a preliminary discourse by Ventura de la Vega. The volume before us is the third one in a series entitled *Brisas del Plata*. It is illustrated with original drawings by Vicente Urrabieta. At the end of the volume there are several pages of important notes, and a poem entitled *Colon y el Nuevo Mundo*.

From Peru we have an interesting book by the learned Rector of the

University of San Marcos, Javier Prado, who is also director of the Peruvian Academy, as successor to the lamented Ricardo Palma. The volume in question is *El Genio de la Lengua y de la Literatura Castellana y sus Caracteres en la Historia Intelectual del Perú*, the interest of which is, of course, very different from that of the volume to which we referred in an earlier article, wherein he dealt with the historic destinies of the United States in the new period of history that is opening up before us.

Those who are interested in Pan-American questions will find much food for thought in the following works: *El Perú y la Gran Guerra*, by Juan Bautista de Lavalle, who is an expert on the philosophy of law and who, because of his literary talent, is also a member of the Peruvian Academy; and *Los Norteamericanos y el Perú*, by Gamarra. The tone of this book may be judged by the following phrases: "Of the Americans we have the most lofty conception and the highest idea; it is a model people, great and noble for its institutions and for its men. From this opinion there arises a second consideration so important that the North Americans ought never to forget it, namely, the necessity in which they find themselves to maintain, to accentuate and to consolidate this well-deserved reputation, which ought to be the guiding star in all of them and in all of their civilizing activity."

Europe is not the only continent that has or has had an Alsace-Lorraine problem. There is one in South America, and we can study some aspects of it in the pamphlet entitled *The Question of the Pacific*, which we have listed under the title of Bolivia-Chile. Other aspects of the same question are treated by Alzamora in his *Peru and Chile*, by Málaga Grenet in his *Una Carta a Wilson*, and in the volume entitled *Circulares Diplomáticas*, which we have listed under Peru.

For those of our friends who, whatever be the party of their political preference, are afraid that this great country of ours, if it join the League of Nations, might find itself involved in responsibilities beyond our powers, we would earnestly recommend a careful perusal of a recent lecture by the learned President of the Republic of Uruguay, Baltasar Brum. It was a lecture entitled *American Solidarity*, and was delivered in the University of Montevideo before the students of International Law. In its short compass of twenty-six pages, we know of no more searching study of the problems that confront the American continents, and the attitude of the President of Uruguay toward the United States, like that of Javier Prado, ex-Secretary of State for Peru, puts upon us a great responsibility before this entire hemisphere. The reading of this pamphlet by our Senators and statesmen would do them a lot of good if they would read it carefully and prayerfully and not merely with eyes biased by politics, or a narrow, selfish nationalism.

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UNIVERSITY OF ILLINOIS

HISPANIA

VOLUME IV

March, 1921

NUMBER 2

LECCIONES DE PRONUNCIACIÓN ESPAÑOLA

COMENTARIOS A LA PROSODIA DE LA ACADEMIA

III. EL ACENTO

La definición del acento prosódico ha pasado en la Academia por diversas etapas. El *Diccionario de Autoridades*, 1726, mezclando en este punto las prosodias latina y castellana, dijo de una parte, en el artículo correspondiente a la palabra "acento," que éste, según unos, era el tono, y, según otros, la cantidad,¹ mientras que de otra parte, en el *Discurso proemial sobre la orthographía*, advirtió, refiriéndose especialmente al acento escrito, que "en nuestra lengua los acentos no sirven para explicar el tono sino para significar que la sílaba que se acentúa es larga," pero añadiendo inmediatamente que esta misma sílaba larga por virtud de dicho acento resulta también fuerte y aguda (*Dic. Aut.* I, pág. LXIV). He aquí cómo desde el primer momento aparecen barajados y confundidos el tono, la intensidad y la cantidad en la definición de un concepto que al cabo de dos siglos aun parece no haber llegado en la Academia a alcanzar una forma clara y definitiva.

A partir de las primeras ediciones de la *Ortografía*, la Academia simplificó en parte esta cuestión diciendo que el acento, en su sentido propio y etimológico, es en efecto "el tono con que se pronuncia una dicción, ya subiendo o ya bajando la voz"; pero sin dejar de advertir al mismo tiempo que este acento no es ya el que se usa en castellano ni en otras lenguas modernas. Descartado, pues, el tono nuestro acento vino a quedar, en las explicaciones de la Academia, re-

¹"Acento. El tono o sonido que se debe dar a cada palabra en el momento de pronunciarla, o bajando o levantando la voz; o según otros el modo con que se debe pronunciar observando el tenor correspondiente a la voz en las sílabas breves, medias o largas, de que depende la gracia de su pronunciación y no pocas veces la significación e inteligencia de la dicción." *Diccionario de Autoridades*.

ducido naturalmente a la fuerza o intensidad y a la duración o cantidad. La primera edición de la *Ortografía*, 1741, decía, en efecto, a este propósito que "acentuamos la pronunciación en un sílaba haciendo en ella fuerza con animar algo el pecho y deteniendo con alguna pausa la voz," pág. 245; y este fué en adelante el criterio sostenido en todas las demás ediciones de dicho tratado, pues si bien en la de 1763 se empezó a decir que el acento escrito es simplemente la señal con que se denotan las sílabas largas, también es cierto que a renglón seguido se entendía por sílaba acentuada "la que se pronuncia con mayor fuerza y detención," pág. 108.

La primera edición reducida del *Diccionario*, 1780, simplificó aún más el concepto de nuestro acento reduciéndolo exclusivamente a la cantidad,¹ con lo cual desde esta fecha hasta 1826, 10ª edición de la *Ortografía*, hubo sobre este punto así como también, entre otras cuestiones, sobre la pronunciación de las consonantes *b*, *τ* y *c*, *z*, una evidente discrepancia entre las ortografías y los diccionarios académicos. La interpretación del acento como cantidad fué mantenida por la Academia durante diez ediciones sucesivas del *Diccionario*, 1780-1852.

Vino después de esto un período en que la Academia se limitó a ir haciendo reaparecer sucesivamente las opiniones que antes había sostenido. En el *Diccionario* de 1809, 11ª edición, volviendo a los tiempos del *Diccionario de Autoridades*, se entendió por acento "la pronunciación más alta, fuerte y detenida de una sílaba." Un año después, en la *Gramática* de 1870, resucitando la doctrina de las *Ortografías*—intensidad y cantidad—se explicó el acento como un "esfuerzo particular con que se pronuncia la vocal de ciertas sílabas alargando el tiempo de su duración," pág. 299. Todo hacía, pues, esperar que en la primera ocasión que se presentase, la Academia, según el turno indicado, haría reaparecer el criterio seguido en los *Diccionarios* de 1780 a 1852, explicando el acento meramente por la cantidad; pero el *Diccionario* de 1884 impidió que se cumpliese íntegramente esta curiosa repetición.

En este *Diccionario* de 1884, 12ª edición, las palabras acento, tono y cantidad adquirieron en cuanto a su uso prosódico un sentido

¹"Acento. En su propio sentido es el tono con que se pronuncia una palabra, ya subiendo o ya bajando la voz; pero en nuestra lengua y otras vulgares se toma por la pronunciación larga de las sílabas; y así cuando decimos que en la *a* o en la *e* de una dicción está el acento, damos a entender que estas vocales se pronuncian con más pausa o detención que las otras." *Diccionario*, 1780.

razonable: "Acento. En el idioma castellano la mayor intensidad con que se hiere determinada sílaba al pronunciar una palabra.—Tono. Calidad de un sonido en orden a su mayor o menor gravedad.—Cantidad. Tiempo que se invierte en la pronunciación de una sílaba."¹ Para mayor claridad la *Gramática* de 1885 añadió la siguiente advertencia: "En la voz se han de considerar tres elementos principales: la fuerza relativa de los vocablos y de sus partes componentes, el tiempo y la entonación; es decir, el acento, la cantidad y el tono," pág. 323. Las abundantes ediciones de la *Gramática* desde 1885 á 1913 y las dos últimas ediciones del *Diccionario*, 1899 y 1914, han repetido fielmente esta doctrina.

Pero he aquí que a última hora, donde la Academia venía diciendo acertadamente en la *Gramática* que el acento es "la mayor intensidad de la aspiración con que se pronuncian ciertas sílabas en relación con las otras," hallamos una inesperada modificación, según la cual se entiende por acento "la máxima entonación con que en cada palabra se pronuncia una sílaba determinada," *Gramática*, 1916, pág. 322, y 1917, pág. 466. Esperemos que esta "máxima entonación" que nuevamente parece volver a recordar el *Diccionario de Autoridades* no sea el principio de otra repetición como la pasada.

La antigua confusión ha dejado huellas abundantes en el uso corriente, en las escuelas y en la misma Academia. Es frecuente, por ejemplo, llamar *aguda* o *larga* a la sílaba acentuada, la cual, en nuestra pronunciación, por el hecho de llevar el acento no es sino *fuerte*, pudiendo ser aguda o grave y larga o breve según las circunstancias de cada caso. Igual impropiedad se comete llamando *grave* o *breve* a la sílaba *débil* o *inacentuada*. Se da impropriamente el nombre de *acento agudo* al signo con que en ciertos casos se indica en la escritura el *acento espiratorio* o *de intensidad*, y siguen asimismo, denominándose agudas y graves ciertas palabras cuya entonación, independientemente de su estructura prosódica, suele variar en la frase contradiciendo en muchos casos el sentido etimológico de dichas denominaciones.² Otro tanto puede decirse del uso de las palabras, *tónica*, *átona*, *protónica* y *postónica*, en lugar de *acentuada*.

¹ Las palabras *acento* y *cantidad* van señaladas en estas acepciones como términos de Gramática y de Prosodia respectivamente. *Tono*, en la citada acepción, solo figura como término de Física. En el *Diccionario* de 1869 no figuraba aún esta definición del tono.

² Los nombres de *oxítonas* y *paroxítonas* ofrecen el mismo inconveniente que los de agudas y graves. Los nombres de *ictiúltimas*, *ictipenúltimas*, etc., empleados por Benot, han alcanzado muy poco uso.

inacentuada, anteacentuada y postacentuada: en una palabra como v. gr. *tierra*, la sílaba llamada átona resulta a veces más aguda que la tónica; ejemplo: "Gaviotas en tierra, viento sur a la vela"; análogo es el caso de la palabra *honor*, por ejemplo, en una frase como "A tal señor, tal honor"; la sílaba llamada tónica es aquí ordinariamente más grave y, por consiguiente, menos tónica que la átona.

Es evidente la necesidad de adoptar sobre este punto una nomenclatura clara y definida en la cual la tradición gramatical, nacida bajo la preocupación de las prosodias griega y latina, no sea obstáculo para la inteligencia de nuestra propia prosodia. El fundamento de ésta no es, en efecto, el tono sino el acento de intensidad, aunque también el tono y la cantidad desempeñan a su vez funciones importantes, siendo, pues, de todo punto indispensable, para proceder recatemente, saber determinar en cada caso la relación en que aparecen combinados dichos tres elementos, distinguiendo lo acentuado—fuerte o débil de lo tónico—agudo o grave—y de lo cuantitativo—largo o breve.

El acento de intensidad ocupa en toda palabra española que tenga acento propio y que, por consiguiente, no sea enclítica ni proclítica, un lugar fijo e invariable. Cualquier equivocación en este sentido constituye un error grave, pues nada deforma tanto la estructura de una palabra como el alterar la intensidad relativa de sus elementos, haciendo recaer el acento sobre una sílaba distinta de la que tradicionalmente se acentúa. Conocidos son, además, los casos en que, bajo una misma forma, se dan dos o tres palabras distintas, las cuales, fonética y ortográficamente, solo se diferencian entre sí por el lugar que en cada una de ellas ocupa el acento de intensidad: *de-pósito*, depósito, *de-positó*; *cántara*, cantara, *cantará*, etc.

Respondiendo a la importancia de dicho elemento la Academia ha procurado facilitar todo lo posible el conocimiento de la acentuación española, para lo cual ha regularizado el uso del signo con que se indica en la escritura el acento de intensidad, haciendo que, sin necesidad de escribir ese signo en todas ni en la mayor parte de las palabras, la mera forma ortográfica de cada una de ellas pueda ser suficiente para conocer en cada caso la sílaba que prosódicamente debe acentuarse. Las palabras de dos o más sílabas escritas sin acento y terminadas en vocal, en diptongo o en una de las dos consonantes, *n*, *s*, se pronuncian, como es sabido, haciendo fuerte su sílaba penúltima: *casa*, *hermano*, *premio*, *conciencia*, *virgen*, *pregunta*, *lunes*, *dices*, etc. Las palabras que, escribiéndose también sin acento, terminan en cualquier consonante que no sea *n* o *s*, se pro-

nuncian haciendo fuerte su última sílaba: *juventud*, *papel*, *color perdiz*, etc. La *y* final de palabra, aunque se pronuncia como vocal, se considera como consonante para los efectos de la acentuación: *virrey*, *estoy*. La ortografía indicará la sílaba fuerte de cada palabra en todos los casos no comprendidos dentro de los grupos precedentes: es decir, en aquellas formas que, terminando en vocal, en diptongo, en *n* o en *s*, deban pronunciarse haciendo fuerte alguna sílaba que no sea la penúltima; *cantó*, *perdió*, *rápido*, *límite*, *régimen*, *razón*, *jamás*; y en aquellas otras formas que, terminando en cualquier consonante distinta de las indicadas *n*, *s*, deban pronunciarse haciendo fuerte alguna sílaba que no sea precisamente la última: *huésped*, *ángel*, *alcázar*, *lápiz*, etc. Se escribe también el acento en aquellos casos en que las vocales *i*, *u*, en vez de formar diptongo o triptongo con las vocales inmediatas, constituyen por sí mismas la sílaba fuerte de la palabra: *energía*, *raíz*, *paraíso*, *acentúo*, *baúl*, *veniais*, etc.

Estas reglas ortográficas sobre el acento han pasado en la Academia por una larga elaboración. La acentuación usada en el *Diccionario de Autoridades*, a base de la estructura fonética de la penúltima sílaba de cada vocablo, tenía el inconveniente de obligar a escribir el acento sobre la mayor parte de las palabras: *autoridad*, *principio*, *lengua*, *compónen*, *parece*, *caballero*, etc. La *Ortografía* de 1741, comprendiendo que este uso "hacía muy trabajosa la escritura, imponiéndonos una dura ley," simplificó el empleo del acento escrito, relacionándolo hábilmente con la terminación de las palabras, pero sin acertar a aplicar este criterio de una manera clara y completa. Las ediciones posteriores de la *Ortografía*, del *Diccionario* y de la *Gramática* fueron perfeccionando, con frecuentes reformas y rectificaciones, los detalles y circunstancias de dicho uso. El sistema actual viene rigiendo desde la *Gramática* de 1880, sin otra modificación que la de haberse suprimido, a partir de la *Gramática* de 1911, el acento que antes se escribía sobre la preposición *a* y sobre las conjunciones *e*, *o*, *u*. Algunos detalles podrían aún corregirse en este sistema en beneficio de su exactitud y claridad. Es, por ejemplo, un inconveniente de cierta importancia el no indicar más que en muy pocos casos las palabras que, siendo ordinariamente acentuadas, se pronuncian sin acento en determinadas circunstancias. Este inconveniente da lugar a algunas discrepancias prosódicas entre los españoles y constituye una dificultad considerable para los extranjeros.

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VIAJES POR ESPAÑA

II. LA CASONA DE TUDANCA

Salió a encontrarme Pito Salces. Y ¿quién es Pito Salces? Más adelante veremos.

El día veintiuno de julio (ya sabemos que es en el año 1920) salí de Madrid camino de Santander. Mi buen amigo y colega, don Adolfo Bonilla y San Martín, me había recomendado que al llegar a Santander hablase con el señor Artigas de la Biblioteca Menéndez y Pelayo para ver cómo y cuándo comenzaba a recoger en la Montaña cuentos populares. El señor Artigas había ya preparado el terreno. Apenas hube llegado cuando comencé a recoger cuentos. A los dos días ya era amigo de todos los miembros del Ateneo de Santander. El señor Artigas me llevaba a la Casa de los Pobres a buscar cuentos, y gracias a la bondad de las buenas monjitas se recogían los primeros cuentos de una colección que para diciembre llegaría a los trescientos. Por otra parte algunos amigos me buscaban cuentos ellos mismos; el poeta santanderino López Argüello me contaba una preciosa versión del cuento de la *Pega y sus peguitos*, versión de la *Paloma y sus pichones* que mi madre me contó en Colorado treinta años ha; el licenciado Fernando Barreda me llevaba a los toros, etc., etc.

Una tarde me dijo el señor Artigas: —Esta noche va usted a dar una conferencia. —¿Una conferencia? ¿Esta noche? —Sí, esta noche en el Ateneo. Ya está todo arreglado. Fué inútil protestar. Ya estaba todo arreglado. Esa noche hablé yo en el Ateneo. Eso llamaron mis buenos amigos una conferencia. Pero me esperaba otra sorpresa, y mucho más agradable. Otro día nos encontramos otra vez y me dijo el señor Artigas: —Va usted a hacer un viaje a Tudanca. Ya está todo arreglado. Ya verán mis lectores que el señor Artigas no pide pareceres. De buenas a primeras declara que ya está todo arreglado y de nada sirve protestar. Pregunté cómo y cuándo iba a hacer el viaje. —Mañana a las ocho sale usted por el ferrocarril de Asturias. —Pero, hombre, si no he hecho ningún preparativo. Esperemos unos días. —Ya todo está arreglado. Me ha escrito Cossío que mañana envía al correo con una jaca para encontrarle en Cabuérniga. Allí estará usted unos días con el señor Cossío, que vive en la famosa Casona de Tudanca, la Casona de

Tablanca de que habla Pereda en su novela Peñas Arriba. Recogerá usted cuentos, conocerá un precioso y apartado rincón de nuestra España y hablará con Cossío.

El paisaje de la Montaña es encantador. El ferrocarril de Asturias va a lo largo de la costa del Cantábrico pero no se ve el mar. Saliendo de Santander el tren va subiendo y bajando colinas, serpenteando por valles y cañoncitos, saliendo de un túnel para entrar en otro y pasando por puentecitos de piedra, unos antiguos otros modernos. Y por todas partes pueblecitos alegres y pintorescos, llenos de vida. Las casuchas blancas y pardas con sus techos rojos, rodeadas de flores y niños encantan y emocionan. En las altas cuestas las neblinas son perpetuas y por entre ellas se ven algunas veces los caseríos y los árboles, un grupo de aldeanas que vienen al mercado en sus borricos, o un rebaño de cabras, verdaderos cuadros, pero de aquéllos que ningún pintor puede ejecutar.

A las diez y media salí de mi ensueño. Habíamos llegado a Cabezón de la Sal. De allí a Cabuérniga el viaje fué en automóvil. Al descender del auto me recibió el señor de Ormas, un hidalgo montañés que tiene allí una antigua casa solariega. Era amigo de Cossío. Tenía mucha razón el señor Artigas cuando decía siempre que todo estaba arreglado. Almorcé con los señores de Ormas y a las dos de la tarde salimos de Cabuérniga camino de Tudanca, el correo de Tudanca, un jovenzuelo de unos diez y seis años y yo. El correo llevaba su jaca cargada de maletas e iba a pie delante. El jovenzuelo no llevaba caballería. Me despedí de los amables señores de Ormas y del señor Núñez de Arce, hermano del famoso poeta, y cogiendo las bridas de mi jaca me puse en marcha, a pie.

—Súbase, señor, que se va a cansar. —me decían mis compañeros, de vez en cuando. —No se apuren ustedes, que voy muy bien. Pero la verdad es que yo iba muy preocupado. Ya llegábamos a la cumbre de la primera cuesta que era altísima y había mucha neblina. —Súbase usted, que la jaca conoce el camino muy bien. Ya iba fatigado y decidí montar. Pero apenas me hallé arriba de aquella jaca montañesa me vi embargado por otra preocupación. ¿Qué pasaría si la jaca tropezaba y caía conmigo a tierra? El correo iba delante, seguía yo montado en mi noble jaca, y detrás iba el jovenzuelo silbando tonadillas de la Montaña y algunas veces cantando coplas. —¿Tropezará la bestia?— preguntaba yo. —Ca, no tenga usted miedo. Si ha hecho el camino muchas veces. Se reían ellos y yo también, aunque sin ganas. De repente observé que el

camino por donde íbamos se había convertido en un sendero estrechísimo donde apenas cabía la jaca. —¿Qué vamos a hacer si nos encontramos con alguien que venga en dirección contraria?— pregunté a mis guías. —No viene *naide*. No tenga usted *cuidao*. Y de todos modos aquí hay lugar *pa* dos muy bien. No me convencía su argumento pero nada ganaba con argumentar. Era preciso caminar. —Me parece que es mejor andar a pie,— les dije al volver una peña, y me apeé en seguida. Le entregué la jaca al jovenzuelo y seguí caminando a pie. La neblina era tan espesa que apenas se veía el sendero a unos doce pasos. A un lado se veía un profundo valle. —*Cuidao* ahora que va a pie, que si se rueda *pa* abajo no vamos a oír ni el grito,— dijo el jovenzuelo en broma. Y yo al mirar hacia abajo casi me mareaba.

Este suplicio duró media hora. Llegamos a la cumbre y entramos en un vallecito donde ya se respiraba sin miedo de estrellarse. —¿Ya hemos pasado lo peor?— le dije al correo. —Ca,— me contestó, —*taavía* falta la bajada. Se repitió la ceremonia. Cobrando valor me subí en la jaca otra vez, pero a media bajada me apeé y a pie hice lo más peligroso del camino hasta llegar al valle del río Nansa o el valle de Tudanca.

Al bajar al valle la neblina quedaba arriba de nosotros. Parecía que por los cielos se paseaban pedazos de la tierra con sus árboles, valles, cuestras, invernaderos. Y en sus juguetones paseos las neblinas caminaban y caminaban, cubriendo aquí y descubriendo allá, bajando valle abajo y trepando monte arriba. —Ya hemos *llegao*,— dijo el correo; —al otro *lao* de aquella cuesta está Tudanca. Al bajar se veía el pintoresco valle con sus varios pueblos, Cossío, Alarce, Santotís. Me subí otra vez en la jaca y apresuramos el paso. Llegando a Santotís pudimos divisar a unos tres kilómetros de distancia la apetecida Tudanca.

Llegamos a Santotís y salió a encontrarme Pito Salces. Ya yo sabía quien era Pito Salces, de manera que cuando él me saludó cortesmente y me dijo quien era cogí su mano y la estreché con entusiasmo. —Yo soy Pito Salces. *Mi* ha *cuciao* mi *siñor* a encontrarle. Les dí las gracias a mis valientes guías que se quedaban en Santotís y me entregué a Pito Salces que desde luego observé que se daba toda la importancia de su misión. Insistía en que me subiera en la jaca pero le dije que quería ir a pie a su lado para hablar con él. Esto le convenció y metiendo mi maleta por la punta de una cayada se la echó al hombro en un decir amén, y cogiendo la jaca por las bridas emprendimos la marcha.

Ya saben mis lectores quien es Pito Salces. Es el famoso héroe de Peñas Arriba de Pereda, el enamorado de la Tona y cazador de osos. Su nombre es Eladio Gómez, pero todo el mundo le conoce por el nombre con que le inmortalizó Pereda, Pito Salces, y ese nombre se da él mismo cuando quiere darse tono y distinguirse entre los aldeanos de su pueblo. Pero es que Pito Salces se merece la inmortalidad. Ahora ya tiene ochenta y cinco años, ya es viejo, pero todavía tiene una mentalidad y un carácter dignos de admiración y respeto. En la media hora que hablé con él yendo de Santotís a Tudanca me contó el capítulo más interesante de su vida con detalles mucho más emocionantes y mucho más vivos que las palabras de Pereda, el episodio de la cueva de los osos de Peña Sagra. Todavía me parece que veo a Pito Salces deteniéndose por momentos y soltando las bridas de la jaca y poniendo la maleta en el suelo para contarme de cuando se asomó por el *boquero* de la cueva y se encontraron sus ojos con otros dos, llenos de fuego y rabia, los de la osa que allí cuidaba de sus cachorros. Y al ver mi emoción y mi contento Pito Salces se *eslizaba* y me contaba todos los detalles. Y esto que Pito Salces se creía, que era para él una distinción, un honor, lo era doblemente para mí; pero a pesar de ello prometo no darme mucho tono. Me bastará con gozar de los recuerdos de la emoción que sentí.

Llegamos a la Casona. Salieron a recibirme el señor Cossío y el cura de Tudanca, don Ventura. Cuando entré saludé a la tía de Cossío, doña Dolores y a su hermanita, Carlota. Cossío es un hidalgo castellano de Valladolid. La Casona es una herencia de familia, y durante el verano vive allí con su tía y su hermana. La Casona no está modernizada. Todo es muy siglo diecisiete y muy siglo dieciocho. Allí se vive la vida del siglo diecisiete: la casa, las estancias, los muebles, las arcas antiguas, los cuadros, las antiguas lámparas, la capilla, los antiguos hornos. Y en este ambiente aldeano y antiguo vive nuestro amigo, escribe versos y recibe a sus amigos. Tres días llenos de emoción pasé en la Casona de Tudanca. El hidalgo castellano me enseñaba la casa y me explicaba los detalles de la construcción, los muebles viejos, los libros, manuscritos, etc. Por las tardes dábamos paseos por el pueblo y por los montes vecinos. Una tarde fuimos hasta el pie de Peña Sagra. Por la noche venían los tudancos a contarme cuentos. Pito Salces también sabía cuentos, pero para contármelos teníamos que estar él y yo solos, porque decía que sólo así podía *eslizarse*.

En mi regreso a Santander me acompañó el señor Cossio. Era domingo cuando abandoné la Casona de Tudanca. Al pasar por Santotis nos detuvimos una hora para recoger dos cuentos y para ver bailar a los jóvenes tudancos *a lo alto y a lo bajo* al son del pandero y al cantar de coplas montañesas. Hicimos el viaje a caballo y por el mismo camino de antes. Esta vez hice casi todo el viaje a caballo. Hablábamos de cosas tan interesantes que ya no me daba cuenta de los peligros del sendero. Tal vez ya me había acostumbrado. Dormimos esa noche en Cabuérniga y otra vez tuve el gusto de comer en casa de los señores de Ormas.

Y en Santander me despedí de mi hidalgo amigo. Dejaba la Tierruca para recorrer por dos meses las tierras de Castilla. Pero nunca, nunca olvidaré las felices horas que pasé en la Casona recogiendo cuentos, hablando con Pito Salces y conociendo bien uno de los más interesantes pueblos de España, en compañía de un verdadero hidalgo castellano. Y expresan un verdadero sentimiento aquellos versos de nuestro amigo que terminan su bella composición *A mis hermanos*:

A esta paz os invito, hermanos míos,
alerta mi cariño aquí os aguarda;
sé que algún día golpearéis la puerta
de la tranquila, solariega casa:
plegue a Dios que al franquearla, en vuestro rostro,
no lea de ilusiones fracasadas,
que denuestos, al mundo en su corriente,
nunca arrastre a la costa el patrio Nansa.
Anhelo de descanso tras el triunfo
signifique dichosa vuestra estancia.
¡Veréis feliz entonces la Casona
cuál para festejaros se engalana!

AURELIO M. ESPINOSA

STANFORD UNIVERSITY

UN ARTICULO DE JAÉN

La Sección de Español de la Universidad de California tuvo la fortuna de disfrutar durante casi dos años de la cooperación diaria de Ramón Jaén, cooperación admirable, porque en todo detalle y en todo momento se revelaban la alta inteligencia, la fina sensibilidad, el cordial entusiasmo que eran el patrimonio de aquel espíritu selecto. La desaparición del querido compañero, en plena juventud arrebatado, fué para todos una pérdida irreparable.

Quisiéramos, como homenaje de devoción a su memoria inolvidable, y desempeñando angustiados una deuda de fraternal compañerismo, actuar como sus cumplidores literarios.

Por desgracia esto no es posible. La labor de Ramón Jaén está, lamentablemente, casi en su totalidad perdida. Notas y papeletas a las cuales él iba a infundir vida, yacen inútiles. De entre su obra fragmentaria recogemos este ensayo, aunque le faltan los últimos retoques que la publicación requeriría. Pero de todos modos, nos ha parecido un deber de amistad.

Hay entre sus papeles un apunte que deja una profunda sensación de amargura. Reza así:

Ensayos y estudios por escribir—

- I. La novela nacional.
- II. La novela regional.
- III. El problema religioso en la novela española del siglo XIX.
- IV. Influencia de Galdós en los Quintero. Ensayo.
- V. Los toros de la novela moderna.
- VI. Guía sentimental de España. Castilla.
- VII. Olalla de Stevenson; su color local. Ensayo.
- VIII. Jack London; un novelista americano.
- IX. V. Blasco Ibáñez. Ensayo.
- X. El paisaje en Blasco Ibáñez.
- XI. La literatura española en el siglo XX: I. España y los españoles.
II. La novela. III. El teatro. IV. La poesía. V. Ensayistas.
Conferencias.
- XII. Angel Guerra, Fernando Ossorio, Luna y Doña Martirio.
- XIII. Los costumbristas.

Estos eran sus proyectos de trabajo, tales eran las dádivas que su exquisito espíritu iba a ofrecernos. Mucho podía esperarse de él y ya pruebas patentes de sus méritos excepcionales nos había dado con sus primeros y sazonados frutos.

Sus cualidades eran de eminente valer y no frecuentemente aliadas: un alma sensitiva y apreciadora del matiz delicado, unida a unas dotes de trabajador infatigable; lector asiduo, pero al cual los libros no habían secado su primigenia inspiración creadora y emoción de artista; mesura exterior y pasional fuerza subyacente: he aquí los caracteres que habían de sobresalir en su obra, como resplandecían en su trato, trato encantador que recordarán siempre los que le han conocido y adoloridos lloran su muerte, deplorable acontecimiento que nos lo robó en el momento en que esculpía su nombre con brillo indeleble en los fastos de la crítica hispánica.

ESBOZO PRELIMINAR SOBRE "OLALLA"

POR RAMÓN JAÉN

Sin contar los eruditos y gustosos de la lectura, a Stevenson se le conoce y celebra por sus obras de ficción: mas sobre ellas está una parte que sin duda es la más valiosa de toda su pluma. Esta es los ensayos. Lo que yo digo no es nuevo: creo haberlo leído, y, si no, me parece tan axiomático que a cualquiera que lea la obra total del autor, se le ocurriría también. En sus novelas y cuentos está el escritor, si se nos permite hablar en términos absolutos; en sus ensayos está el hombre: aquella alma delicada y fuerte, puesta en un pobre cuerpo, sabía desprenderse de él para amarlo todo a su alrededor. Nos lo dicen sus ensayos con tal sinceridad, con tal emoción, que no podemos menos de creerle y admirar al vencedor del mal, y al trabajador sin salud. No en balde nos dice lacónicamente que uno de los libros que más han influido en él es *Las Meditaciones* de Marco Aurelio, este libro de la noble olvidanza de uno mismo y de la delicada ternura hacia los otros. Por eso nos sorprende entre sus obras una de ellas, modesta en los límites, pero alta en la concepción, y, sin embargo, poco estudiada. Me refiero al cuento titulado "Olalla," un cuento que pasa en España y cuyos personajes, excepto uno, son españoles. Esta novela corta parece el esbozo para una gran obra que hubiera malogrado la imposibilidad de Stevenson de visitar a España. ¿Por qué él la planeó? Perdida la esperanza (1885) arregló sus notas y escribió su *short story*.

El extranjero que lea esta novelita la confundirá fácilmente con las otras de Stevenson; aunque hay en ella, claro es, una personalidad distinta: al español que la lea, sin embargo, le sorprenderán dos cosas: el paisaje y el sentir de una mujer española—y a pesar de no habérsele logrado el viaje a España—ambas cosas sentidas con fuerza y hondamente. Lo primero que sorprende es que, dispuesto como estaba a escribir de España, no le atrae esa España legendaria y romántica, de la que todos hablan sin conocerla, y tan propicia además a esas aventuras que son características de la pluma de Stevenson; va a buscar a ella un problema que yace en el país, pero que no es común conocerlo y expresarlo sobriamente, sin ese color local que a tantos han prestado Mérimée y Gauthier. Eso ya es un mérito en Stevenson. ¿A través de quién ha visto Stevenson a España? Eso es lo que yo he buscado. No he tratado, ni ése es mi gusto, de historiar antecedentes para poner las cosas claras; pero me ha pre-

ocupado esa noble excepción de Stevenson con España y me propuse en este ensayo dar a conocer la obra a España.

La época. Según los críticos, Stevenson escribió "Olalla" en 1885 y lo que salta a la vista es que la época en que tiene lugar la escena no es la en que fué escrita: no podía serlo al menos dentro de los cánones que su personalidad imponía al arte de Stevenson. No podía responder a su sentido del realismo escribiendo de un país que no había pisado. Llevada la escena a un tiempo remoto aparecía una verdad de ambiente histórico con mayores e indispensables exigencias.

La época, pues, será una época pasada próxima, conocida en toda Europa y fácilmente asequible al lector, siquiera por intuición, porque aun sus hechos no han pasado del todo o viven en sus efectos, al menos. El ferrocarril no ha entrado en España todavía, parece entreverse; estamos pues hacia 1840. "The country at that time was in so much disorder," no parece decir mucho esto en el siglo XIX español, que lo hemos pasado en guerras; pero esta afirmación categórica, por lo menos, no habla de un período de paz interior. Suponemos que se trata de las guerras carlistas hacia 1833-39 y lo suponemos porque se habla de la *bucna causa*. Dos veces lo dice Stevenson: en la primera, como para facilitar el logro de sus deseos, le habla a un padre de un oficial "herido por la buena causa," y más tarde cuando este oficial, que es quien relata su aventura, se presenta él mismo al padre, piensa "En su continente era fuerte y honrado, en el cual era fácil notar al momento la lucha de emociones con que me contemplaba como extranjero, hereje, y aún más como uno que había sido herido por la buena causa." Parece claro que este hombre ha peleado en las huestes carlistas. No hay más datos para el tiempo. Es en los últimos tiempos que han luchado oficiales ingleses por una y otra causa en España. Además ese oficial no vivía aquí, sino que estaba solo; no conocía nada; "you are ignorant of Spain" le dice el médico. ¿Cuál es el motivo de esta bélica aventura? El negocio, porque es un comandante. ¿Acaso los carlistas pagaron oficiales extranjeros para dirigir sus tropas?

El paisaje. ¿Dónde vivió este hombre? No lo dice, no menciona la ciudad; pero a pesar de su silencio y los pocos y sobrios detalles se puede tener por una ciudad castellana. "Habíamos avanzado algunas millas y la ciudad se había ya confundido en el inconsiderable alcor sobre la llanura detrás de nosotros . . ." ¿Hay nada más característicamente castellano? el llano, una colina

y en la cumbre avizorando la ciudad. Y la ciudad al parecer está murada: "salimos de la ciudad por la puerta del Este." ¿Segovia, Ávila, Toledo? Claro que no buscamos la precisión de detalle ni queremos identificar un lugar que sin duda es imaginario; —quizá no —pero hay que señalar esa honradez de trabajo, que así llamaríamos, porque lo indudable es que esta historia no la ha dejado Stevenson a la imaginación, y si lo hizo, ésta ha coincidido continuamente con la verdad, lo cual no es probable, ni mucho menos.

A través de toda la obra del escocés resalta un deleite por la naturaleza, por el aire libre. En ello hay gusto estético, preferencias bien sentidas, pero no poca parte sentimental debida a gratitud. Su pobre vida enferma, desde la cuna amenazada de muerte, sólo tenía alivio en el campo, en él sus pobres pulmones se ensanchaban un poco; de ahí ese delirio por la campiña y ese maravilloso canto a las llanuras peladas. Al aire libre y a los caminos le debe Inglaterra este gran hombre. Pues bien, España no le es indiferente como paisaje y lo pinta rotundo, a brochados, con un estilo limpio, preciso, sin retóricas. Veamos como llega a él: . . . "if you are at all a lover of the works of nature, I promise you will not be disappointed," pero Stevenson, después de esta afirmación, no va a describir un país falsamente creído tropical, con palmeras y naranjos y un clima tórrido, que abunda en toda clase de vegetaciones. No, va a decir la verdad de un lugar de España, nosotros creemos que el centro. Clara que no se le pueden exigir precisiones. Él ha oído, o ha leído, y alguna vez ha trastrocado los términos: "the country through which we went was wild and rocky, partially covered with rough woods, now of the cork tree and now of the great Spanish chestnut, and frequently intersected by the beds of mountain torrents."

Si nosotros nos viéramos obligados a identificar el trozo de España que puede corresponder a estas breves líneas, no vacilaríamos en colocarlo en las extremas estribaciones occidentales de la sierra de Gredos, hacia la región de La Vera; allí hemos visto esa abundancia de aguas, tal aspereza y rocosidad y vivir juntos castaños y alcornocales. Pero tal precisión es absurda, sólo con ella se pretende demostrar como responde a una realidad, porque allí están también los llanos del valle del Tietar, dilatados, anchos y pelados, entre la sierra de Guadalupe y Yuste. Como asimismo en los llanos de la Alcarria, rematados por la sierra de Cuenca, encontramos a cada instante, sobre las colinas, esas viejas casonas, resto de un castillo o

convento, que han ido las edades, según eran menos necesarios a sus fines originarios, convirtiendo en vivienda.

Ello, volvemos a repetir, no quiere establecer una identidad, sino una equivalencia: "leguas de desierta montaña, en la mayor parte, donde no podría vivir ni una cabra," "se podía allí estudiar el más brioso y antiguo de los caracteres de la naturaleza en algo de su pristina fuerza," al mismo tiempo que sus sentimientos cambió el aspecto del "austero fondo de montañas, que así cantaba y brillaba bajo la majestad del cielo"; que lo más extraño de sus descripciones es la seguridad con que están trazadas. ¿Puede haber nada más preciso en la sobriedad de esos renglones?

Estas son las notas que hemos podido entresacar del paisaje español en "Olalla." Identificarlo no es posible, pero no se puede negar el conocimiento del mismo. Da impresión de que España es país montañoso, nada más cierto en la realidad, pero no como nota absoluta, pues contrastando con la montaña asoma la llanura; nada tan cierto como las mesetas alcarreñas y castellanas y los llanos manchegos. Y las notas que al paisaje montañoso les da son las de brío, y los árboles, castaños, y alcornoques, añaden a ese brío la austeridad. Excepciones tiene España, por ser un país tan variado, pero no puede negarse que su carácter está en el contraste y son verdaderas todas esas notas escritas desde Bournemouth donde tiene ante los ojos una cosa bien distinta. Veremos después como otros países han podido influirle (California).

Los personajes. El conjunto de ellos nos conduce a pensar en esa misma época y en parte es lo menos convincente; digo eso porque es lo que en general les ha chocado a los viajeros de entonces: un cura, un oficial inglés herido (Fernán Caballero en *La Gaviota* tiene casi los mismos), un contrabandista o arriero, y luego la madre y hermano de Olalla, dos tipos que son en absoluto creación de Stevenson, dos seres que él ha creado para apoyar sus ideas y los cuales tienen la filiación exacta del novelista. Todas estas personas pueden estar en dos grupos perfectamente definidos: en uno, el comandante, el doctor, el padre, Felipe y su madre; en el otro Olalla.

Los del primero son personajes secundarios, quiero decir que intervienen sin tener un carácter propio definido, la vida pasa por ellos sin resistencia, sin encontrar las luchas o las oposiciones de una crítica; en su alma se acepta lo que viene sin esfuerzos. Cualquiera de estos personajes puede ser de cualquier país, porque no son de ninguno, pertenecen a ese montón anónimo sin carácter; pero ya no

en los otros. Hay, por ejemplo, uno, "un magro campesino envuelto en su capa" que le cuenta una historia de superstición y miedo acerca de la casa en la lejanía, una de esas casas tan frecuentes en España en las que la imaginación popular vive años y años agarrada a una leyenda.

La otra es Olalla, una figura tierna, delicada, distinguida, que tiene todos los encantos naturales sin exageración. Quizá Stevenson ha puesto en ella, a veces, algún rasgo de apasionamiento que la mujer española sabe mejor contener que expresar, pero ello no es un defecto, le da más color al tipo y en la sobriedad en que está dibujado lo afirma mejor; esa expresión de lo supuesto es siempre un acierto en la novela corta, donde el autor tiene tan menguado campo para desenvolver sus tipos; habría parecido Olalla inacabada sin su arrebató. En otra obra de mayores dimensiones el supuesto estaría implícito, aquí había que realizarlo, por eso no tenemos por defecto lo que es falta de verdad. Claro que en Stevenson no responde a ello, sino a creencia en lo que pinta. En fin de cuentas, ha sido una feliz coincidencia.

Por tanto, tenemos que limitarnos a Olalla para buscar lo español. En los demás no está, pero esa ausencia es laudable, no por negativa sino por positiva. De libros de la época se pueden contar por docenas tipos que con la pretensión de ser españoles son contrafiguras; no en Stevenson. Los demás, la mayoría, han estado en España, él no. ¿De dónde le puede venir ese aprisionamiento de tres cosas principales que se notan en su obra—paisaje, ambiente, carácter?

La atmósfera social de esta obra es nula. Así ha evitado el autor un obstáculo a su cuento; por eso creemos que con la añaduría de ella y darle a los personajes la amplitud que piden, se habría escrito una obra hermosa y profundamente española. Sin embargo el proverbial orgullo español tiene aquí el papel principal. Parece como si aquella decadencia española, tan significada a mediados del siglo diez y ocho, quisiera ahora mostrarse culminada en una familia de nobles, la de Olalla. La idea no es nueva, ni en la vida ni en la novela española. Galdós, Palacio Valdés, Pardo Bazán, lo ratificarán; más modernamente Antonio de Hoyos presentará a esa sociedad española. Como dice Stevenson "The mother was the last representative of a princely stock, degenerate both in parts and in fortune."

En resumidas cuentas, es ésta una de esas familias tan comunes en la provincia española, que le ha llegado el fin: que la vemos vivir

en aquella misma casa blasonada, con esplendores que recuerdan los viejos, donde las miserias económicas y fisiológicas viven amparadas por el viejo prestigio del nombre apuntalado con orgullo. Sí, viven todos, padres e hijos, pero se tiene la clara conciencia de que al faltar uno de ellos se disolverá la cohesión y será rápida la desaparición, viniendo todo a ser parte del pueblo. Dijérase que de la abstracta y diversa individualidad de cada uno se ha engendrado una fuerza de cohesión, que hace vivir apretado aun lo contradictorio. Así nos explicamos viendo a aquellos tres seres tan distintos, en todo unidos por una sustancia, que es como el soplo de la antigua grandeza que no se ha extinguido del todo, ella, que por un capricho fisiológico sigue en una persona, mantiene por sí alto todo el renombre de la familia, "drawing away, on either hand, from the rich who had now become too high for them, and from the poor, whom they still regarded as too low." No se puede generalizar mejor del orgullo aristocrático español. Así se ha pintado en nuestra novela picaresca, en tal sentido está escrito en *José* de Palacio Valdés lo mejor de su novela. Ese humilde retiro orgulloso, en donde se ocultan todas las miserias, resignadamente, está bien visto en Stevenson; yo he visto lo mismo en las provincias españolas. Quizá ha quitado poesía y no ha añadido realidad ese mórbido caso de la madre; es lo que no se entiende bien, porque ello parece un recurso y pudo ser una cosa natural, pero está dentro de su manera y basta. En la novela experimental naturalista, habría sido éste de la madre un tipo de estudio, aquí es innecesario y aun no cabe dentro de los límites de la novela corta.

Las ideas. Sustancialmente cada uno de los países de Europa tiene en cada alma humana una representación que tiende a ser una equivalencia imaginaria. Tiende, pero en tal tendencia hay una serie de gradaciones en la que no es de poca influencia el individuo. Un proceso al que concurren mil factores engendra esta representación, porque las razas están también más o menos predispuestas a sentir a unos pueblos que a otros. Es indiscutible que de las ideas que pueblos extraños tienen de los españoles la más aproximada a la verdad es la de los norteamericanos. Ellos nos han entendido mejor que nadie. Y eso no puede acharcarse a propósito en ellos sino a predisposición de carácter. Los ingleses cuando han olvidado prejuicios también han tenido éxito. Los franceses han ido a España a divertirse, no a entenderla, lo cual está bien si no hubiéramos sido los españoles objeto hasta de los más modestos ingenios.

Pero con todo, de los libros de viajeros por España, aparte el carácter individual, se puede sacar una categoría, la del espíritu religioso. Catolicismo, superstición, intransigencia religiosa, fanatismo. Cada cual le ha dado el nombre que le ha parecido, para lo que ha proyectado sus propias creencias. Lo indiscutible es que España es un pueblo creyente con cierta falta de crítica en tales materias y que al propio tiempo aplica a su ortodoxia, de una gran rigidez, sólo en apariencia, una libertad sin límites. Esto que parece una paradoja se ve todos los días, lo difícil es saberlo o poderlo apreciar. Y ese sentimiento religioso es, sin duda alguna, el que nos ha movido en muchas épocas de nuestra historia a empresas que fueron fecundas. El sentimiento religioso es fuerte, arraigado, pero de múltiples formas en mi país. Eso puede servir de indulgencia a quienes no han sabido entenderlo. Ese sentimiento ha hecho a España, dicen muchos, no diría yo tanto, pero no me atrevería a negarlo. La razón en religión está excluida en España, es sólo materia de sentimiento. He ahí por qué somos místicos, por qué nos sobra el sentimiento y creemos haber hallado en la religión el lugar más digno de él. No es, pues, cuestión de discutirlo; integra la vida española y eso es todo.

Ahora bien, que sus manifestaciones en un pueblo como el nuestro, poco especulativo en materia intelectual y dado a un practicismo, que es la forma más cómoda de servir la individualidad, son otro culto, en donde encuentra esa individualidad la superación y se somete con gusto, consagrándola el más grande sacrificio, el renunciamiento de la propia personalidad: resignación, sobriedad, austeridad, humildad, obediencia son virtudes no difíciles de hallar en España. Y esta norma de costumbres no viene como algo enseñado, no es una práctica aprendida, dimana directamente de la creencia universal en muchos casos subconscientes, una virtud, claro es, que vive gracias a la fuerza histórica adquirida.

Ese detalle tan nimio, al parecer, y tan difícil de ser cogido es el valor primordial, lo más alto que tiene la novelita de R. L. Stevenson. Toda la obra concurre a su punto. Si el autor ha laborado conscientemente ha logrado su éxito; si no, esa inconsciencia le ha llevado ciegamente a él. "I had divined in her a pious and heroic spirit." Esa piedad y heroísmo estaban allí, y no las ha adivinado el autor, eran recuerdos de otras lecturas que con su poder sin igual tenía Stevenson para resucitar y construir con ideas propias, reminiscencias ajenas.

No es una casualidad en Stevenson la producción de esta bellísima obra tan arraigada al suelo español, que él no pisó nunca. Es una verdad vista tan de lejos que él mismo duda de ella (carta a Mrs. Taylor). No es este el momento de discurrir aquí sobre las inflexibles teorías de Freud, relacionandolas con la condición fisiológica de Stevenson. Es más sencillo pensar directamente: Stevenson era un lector formidable y al parecer no tomaba notas dejando que los frutos de sus lecturas maduraran por sí, y los que no cuajaran bien perdidos estaban; no eran dignos de haber sido retenidos. Así procedía también ante la naturaleza, tan enamorado y agradecido a ella. Es la única manera posible para explicar esa relación de presencia en lo ausente, así es como se le ha podido aparecer delante esa figura Olalla, tan legítimamente española, pintada con una sobriedad de cuerpo y alma que a él le gustaba (carta a Mrs. Taylor). "Aquellos que saben mucho no hacen sino arañar en el conocimiento; aprisionan las leyes, conciben la dignidad del destino . . . el honor de la vida se desvanece de su memoria. Somos nosotros quienes frente al dolor recordamos y aun creo que estamos prevenidos y compadecidos." Estas hermosas palabras que no hubiera desdeñado la santa de Ávila son legítimamente españoles y extrañas en la pluma de Stevenson. "V. conoce los pasos de mi vida, suya es. . . . ¿Pero es qué es mía?" (Aquí esta pregunta puede convertirse en otro sentido según lo que viene: "mi cuerpo como mi alma, no son míos, son restos de los otros, yo soy un trozo del pasado, decaído, que no tiene a su pesar la pureza de su voluntad.") "Hablamos del alma, pero el alma está en la raza. Piense en mí alguna vez a quien la lección de la vida le fué enseñada duramente pero que la oyó con valor." . . . "El padre me ha dicho que V. no es cristiano, pero eleve por un momento conmigo sus ojos y contemple al Señor de los Dolores. Todos somos como El fué (No puede ser más típico este sentido igualitario, religioso español; v. el artículo sobre Zuloaga.*), herederos del pecado; debemos todos tener y copiar un pasado que no nos pertenece . . . como El debemos sufrir un poco hasta que venga la mañana trayéndonos la paz."

Quien se halle familiarizado con la obra total de Stevenson, no obstante su variedad, se sorprendería extraordinariamente de esta historia tan distinta de todas y de su manera de considerar la vida. Es algo extraordinario en su pluma que no ha decaído un momento, ha huído gallardamente las facilidades del color local y dejando su

* *Mod. Lang. Bulletin*, Vol. IV, pp. 1-6.

modo de ser ha entrado en el alma de un pueblo que no conocía.

Opiniones de la crítica.—Más atrás hemos dicho, al hablar en conjunto de la obra de Stevenson cómo "Olalla" era una excepción y en sus breves páginas había creado un carácter y lo que es más extraño un carácter femenino, que aun reales en las obras de Stevenson, están con el vigor del momento, viviendo nutridas de la escena en que aparecen, pero una vez ausentes las olvidamos, les falta aquella naturaleza desarrollada que pierden quizá en la ideación de la fábula. Esa acción continua en donde lo maravilloso, o lo inesperado, tiene un buen puesto oscurece siempre las figuras secundarias, robándolas aquella vida espiritual que las puede hacer impecederas. Por tanto, aunque diversificada la personalidad de Stevenson está firme, conocida y sustancial en sus novelas y cuentos. Es natural que todas ellas ocultaran con su carácter a una hermana menor.

Por otra parte el ambiente tan español era totalmente extraño al idioma inglés. Inglaterra en el espíritu de los Estados Unidos representa la herencia del idioma y la colonización. California, a pesar de su carácter exótico, era del dominio inglés por los innumerables cuentos de Bret Hart. *An Inland Voyage, Travels with a Donkey*, etc., eran narraciones amenas con el humor y el vigor del estilo, etc. Lo de un problema psicológico en un país tan complicado espiritualmente como España era difícil entrar en él.

Además Olalla tiene poca amenidad, es indudable el esquema de una gran obra y así todo en ella es macizo, vigoroso, con un estilo que es un dechado y que invita a pensar. Stevenson se ha colocado fuera de su horizonte—estamos hablando de su obra novelesca. De ahí, pues, ha pasado inadvertida para la mayoría. Nunca hemos visto nada acerca de "Olalla" en los grandes ediciones del autor. Aun Mrs. Stevenson, tan cuidadosa en sus notas personales acerca de la producción de su marido, no dice nada tampoco. Él mismo nos cuenta en "Chapter on Dreams" cómo esta mujer fué soñada, pero nada más. Es muy interesante ver como él duda de la veracidad del tipo. (Carta a Mrs. Taylor.) ¿Qué indica ello? La visión subconsciente del artista que produce bellezas incalculadas y después la momentánea identificación con una verdad que le ha sido dicha, o ha leído, y que él ha olvidado y que un fenómeno psicológico frecuente trae a su mente en el momento propicio y crea sin saberlo él, de ahí su duda, su inseguridad. El caso bien común entre grandes artistas insaciables es una curiosidad espiritual, beber en todas las

fuentes y nutrirse, sin saberlo, de ellas. Así, pues, no es de extrañar que los críticos anden tan divididos en cosa que parece natural. En primer lugar un juicio del país en que apoyar el propio, después ese renunciamiento de Olalla suena a inverosímil, hay que conocer el concebir español para comprender que en ese sacrificio experimente un deleite: el negarse en la vida para lograr una afirmación más alta y positiva. Es el resultado de la comunión de la ética cristiana con una raza de un gran sentido religioso, posada en un suelo, en el que obrando la historia y la naturaleza de común acuerdo, al parecer, han engendrado ese tipo tan característico. Todos esos factores (¿quién puede dudarlo?) cooperaron y siguen cooperando a ese carácter nuestro, mal comprendido, por lo diversa que es la península; diversidad, sin embargo, que caracteriza, aunque dificulta la apreciación y no llega a borrar la personalidad distintiva. Pero Stevenson no sabía esto, ni lo saben los que se han ocupado en uno o otro sentido de "Olalla," pero lo real, lo que se ve, es que la comunión de que hablamos de medio geográfico con el alma, que hacen una rima en España, está dado en esta novela poderosamente, está visto con un vigor que sólo al genio le es dado afianzar esas verdades, más milagroso ahora, en sus cuarenta páginas, y desde un país tan distinto del nuestro. No le ha incitado a Stevenson nada de lo que es moneda corriente en el mundo acerca de España, románticas y falsas descripciones de la tierra y de la gente. Es natural que las apreciaciones sean distintas.

EN DEFENSA DE LA LENGUA ESPAÑOLA

La gran importancia alcanzada por el idioma español en los últimos cuatro o cinco años, hasta ganar de mano a otras lenguas igualmente meritorias, ha dividido a todo el respetable cuerpo de profesores de idiomas modernos en dos opuestos campos militantes: los partidarios del español como lengua predominante y los que quieren verlo relegado a un puesto secundario y hasta terciario. La discusión ha sido y aun es asaz interesante, aunque a veces ha dado muestras de una lamentable falta de amplitud de miras. Los abogados del idioma español han revuelto medio mundo a caza de argumentos convincentes en favor de su causa, cuando la mayor prueba que pudiera aducirse en defensa de esta lengua es su superioridad de hecho, atestiguada en el número siempre creciente de estudiantes que escogen el español con preferencia a otros idiomas extranjeros. Las excelencias del español como lengua favorita en este país no necesitan de explicación ni su enseñanza de defensa: basta con enseñarlo. Sus méritos han sido ya reconocidos por la opinión pública por encima de la dialéctica de tiros y troyanos.

La verdad es que a los profesores de español no les incumbe solamente lo presente sino también lo futuro. Es una inquietud naturalísima. Creen con sobrada razón que el monumento que han de erigir en honor de la hermosa lengua de un gran pueblo debe descansar sobre un pedestal de granito. Su fábrica, piensan ellos con justicia, debe ser digna del soberbio monumento levantado a las letras castellanas por preclaros arquitectos. Están convencidos de que su obra debe corresponder en significación e importancia al bienestar de una gran familia humana. Laudable propósito, por cierto. De aquí que se hayan lanzado en una búsqueda intelectual por muchos campos para fijar los valores del habla española con el fin de ponerla sobre una base sólida. ¿Han ahondado ellos, sin embargo, en el mundo de las causas y efectos? ¿Han enunciado el problema con la visión y la precisión y claridad requeridas?

Los directores del pensamiento en el terreno de la educación, al tratarse de la enseñanza de una lengua extranjera en escuelas y universidades, tal vez tuvieron que resolver primero el problema de determinar el valor intrínseco de esta lengua y el lugar que debía ocupar en la civilización americana. Una vez habida la solución buscada y atendido a los primeros detalles, debió de darse el siguiente

paso en el sentido de proveer a los profesores con todos los instrumentos de cultura. Desarrollase entonces paulatinamente la *técnica* en el arte de enseñar el nuevo objeto del conocimiento.

En el caso del idioma español no pudo seguirse este orden cronológico. La conciencia del pueblo americano, estimulada por influencias de diversa índole, despertó de pronto a la necesidad de la enseñanza del español, y el público presencia hoy el espectáculo de una lengua an el apogeo del prestigio. Ocurrió, eso sí, la necesaria revaluación, mas no en la mente de peritos y pedagogos sino en el alma misma del pueblo. Ha sido un movimiento instintivo, si se quiere, pero un seguro guía en el difícil camino que lleva a la plenitud de las revaluaciones espirituales.

La preponderancia del idioma español hoy día en la América anglosajona no tiene por fundamento los diversos aspectos civilizadores de esta lengua, en sí, por más importantes que ellos sean. Los valores que le ha asignado la crítica, comunes a otros idiomas, no explican la popularidad de la lengua española en esta buena tierra angloamericana. El valor *disciplinario* del español no parece que haya contribuido gran cosa a su supremacía en el plan de estudios, ya que el ruso o cualquiera otra intrincada lengua viva habría podido entrar en el palenque y lanzar un formidable reto a todos los contendientes. El valor *cultural* tampoco ha tenido mucho peso, a nuestro juicio, en el súbito encumbramiento de la armoniosa habla de España y la América española. Si así fuera, el francés podría disputar al español el honor de ser la lengua *par excellence*. Francia no ha cerrado aún el libro de su historia, cuyas páginas proclaman con letras de oro las glorias realizadas en los dominios del arte y del pensamiento. Asimismo Italia, madre de lo bello. Algo parecido podría decirse también hasta del idioma alemán y de Alemania, no obstante la más monstruosa claudicación que hayan presenciado los siglos. Cuanto al valor *político-social*, si entrevisto por políticos *expansionistas*, catedráticos y aun filántropos, no ha echado todavía raíces profundas en la conciencia nacional y, por lo tanto, ha contribuido muy poco al presente auge de la lengua de Castilla. Es más bien un argumento que aparecerá evidente en lo futuro. Pasemos, por último, al decantado valor *comercial*, que a primera vista parece ser el que mayor influencia ha tenido en elevar el idioma español al eminente puesto que hoy ocupa entre las actividades de la vida americana. De cuerpos tan autorizados como las Cámaras de Comercio nos viene la información de que la inmensa China

ofrece un campo mucho más vasto a los fabricantes y *entrepreneurs* americanos. ¿Por qué, pues, el idioma chino, que posee una enorme importancia comercial *en potencia*, no goza del favor público al igual del habla castellana?

La importancia de la lengua española no se explica, pues, con los argumentos de la defensa ni creemos que se basa en tales fundamentos. Hay que buscar la razón o explicación de este fenómeno en los motivos más elementales de la conducta humana. ¿Habrá algo más natural que la curiosidad recíproca de dos nuevos vecinos? Las casas de ambos, una al lado de la otra, se interponen como dos barreras a las curiosas miradas de los moradores. La percepción de la contigüidad engendra el deseo de conocer el misterio que parece reinar mas allá de las paredes, en el corazón mismo de la morada. Una circunstancia cualquiera abre las puertas del misterioso recinto, y cada uno de nuestros dos vecinos tiene la oportunidad de penetrar el supuesto misterio y de sondear el alma del otro. Una vez satisfecho el primario impulso de la curiosidad, se presenta en escena otro estímulo elemental: el de la asociación, que saca la cabeza y busca realizarse en el mundo de fuera. Ambos vecinos procuran entender el lenguaje en que cada cual se expresa, y poco a poco van saliendo cualidades y virtudes (y aun defectos, agregarán los cínicos) que no se suponían presentes en la personalidad de uno y otro. Descubren al fin que los une un mismo ideal de vida, y queda así cimentada la mutua estimación y simpatía.

Un procedimiento análogo se ha efectuado aquí en este país. La proximidad geográfica hace que se estudie el español con preferencia, de igual manera que se estudiaría asimismo la lengua del Canadá si, en vez de inglés, se hablara allí otro idioma. El que no predomine la lengua española en Inglaterra o cualquier otro país de Europa no se debe a que el español sea inferior como lengua culta, sino al hecho de que hay allí otros pueblos igualmente interesantes por estar igualmente contiguos. Este principio obra como influencia socializadora en la vida de los pueblos. Si el principio es válido, el francés y el ruso deben ser las lenguas más importantes para la Europa central, amén de la propia. Para España el francés y el italiano. El idioma inglés para el mundo entero, pues el dominio de los mares y las rutas del comercio determinan igualmente la cercanía geográfica.

Nada más natural que se halle en primera línea el idioma español en los Estados Unidos: no debe olvidarse que es la otra lengua de

América. El repentino entusiasmo por este idioma parece obedecer a un tardío reconocimiento y a la profunda intuición del pueblo americano de que la noble habla castellana es el instrumento de expresión que ha de ponerle en contacto con la otra civilización de este hemisferio.

En vez de volar por lo alto en busca de las razones en que se apoya la popularidad del idioma español, debemos bajar a tierra y rastrear en la vida instintiva del hombre, la cual suministra los motivos aun de las acciones humanas más nobles.

Los profesores de español deben tener la conciencia de que su labor será siempre importante, aunque no se deba la preeminencia de esta lengua a consideraciones pedagógicas. La pedagogía será por siempre un aliado de no poca monta, es cierto; pero en nada ha influido en el triunfo de la lengua española. El secreto de este triunfo más bien estriba en el concepto *pragmático* de la vida, presente en el desarrollo así de individuos como de pueblos. La obra de los profesores no desmerece porque no haya entrado el elemento intelectual en la preponderancia del habla española. Otro principio más universal e importante ha movido y mueve los resortes de la máquina: el elemento humano. Y en definitiva, el factor humano es el agente más poderoso en el curso de la historia.

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A PLEA FOR REDUCTION OF COLLEGE ENTRANCE REQUIREMENTS IN SPANISH

From the standpoint of many high-school teachers of Spanish the requirements of the college entrance boards are excessive and greatly in need of reform. I refer especially to the fact that the reading of 650 to 1,000 pages, selected from the usual classics, is established as the norm for three years of high-school Spanish in conjunction with ample training in other phases of language study. In actual practice the reading of 450 to 500 pages is a fair average of accomplishment. Many schools frankly admit the impossibility of meeting the requirements of the colleges and have constructed their course of study independently of them. I am of the opinion, however, that greater thoroughness and accuracy which result from a less ambitious program constitute a valid reason for disregarding, to a certain extent, the recommendations of the college entrance boards even though this discrepancy in requirements may work a hardship on those who must submit to formal entrance examination.

Spanish teachers apparently fell heir to the tradition that any language course in order to merit college entrance credits must show a goodly number of pages read, and that these pages must constitute a worthy introduction to the literature of the language. Those of us who work with boys and girls of high-school age know the folly, nay, the impossibility, of expecting them to assimilate several pages daily of idiomatic Spanish in such a way that they can reproduce it, or parse it, or translate it, or do with it whatever our interpretation of the direct method may demand. The colleges have been insistent upon the high schools assuming the burden of the responsibility for conversational practice. But daily drill in the use of the spoken language is accomplished most easily and naturally when it can be based on a small amount of simple text which is not far beyond the scope of the average high-school pupil.

Although the colleges now grant credit on aural training, they have not reduced the reading requirements to allow time for drill in the active use of the language. College entrance examinations for credit in elementary language work presuppose thorough training in at least five kinds of instruction:*

* College Entrance Board, July 1, 1919.

- (1) Ability to translate at sight into idiomatic English.
- (2) Ability to read at sight or hear a passage read and to reproduce it in the foreign language.
- (3) Ability to answer questions on the affairs of every-day life in the language.
- (4) Ability to write from dictation.
- (5) A solid foundation of grammar.

Through the work of the College Entrance Board the requirements are practically the same in most of the Eastern colleges; the outline course of one will serve to illustrate all. The Barnard College Catalogue for 1919-20 furnishes the outline given here.

A student offering two years of high-school Spanish for entrance credit is required to have had during the *first year*:

- (1) Careful drill in pronunciation.
- (2) Drill in the rudiments of grammar.
- (3) Reading and rendering into good English of 100 to 175 pages of easy prose and verse, and the translation into Spanish of easy variations and sentences.
- (4) Exercises containing illustrations of the principles of grammar.
- (5) Writing Spanish from dictation.

Second year:

- (1) Reading of 250 to 400 pages of prose and verse.
- (2) Practice in translating Spanish to English and English to Spanish.
- (3) Continued study of grammar.
- (4) Mastery of verb forms.
- (5) Writing of Spanish from dictation.
- (6) Memorizing of easy short poems.

From this it may be noted that the reading requirement for the first two years of high-school Spanish is 350 to 575 pages.

The requirements for intermediate Spanish, *i. e.*, the third year of Spanish, are as follows:

- (1) Reading of 400 to 600 pages of Spanish.
- (2) Constant practice in giving paraphrases, abstracts, and reproductions from memory of passages learned.
- (3) Study of a grammar of moderate completeness.
- (4) Writing from dictation.

Smith College establishes similar requirements for two years of high-school work offered for entrance credit, excepting that 300 pages of prose and poetry are to be covered; the first year's reading to be selected from a carefully graded reader, *Fortuna and Zaragüeta*; the second year's reading selected from the following: *Marianela*, *José*, *El Capitán Veneno*, *Cuentos Alegres*, *La Barraca*, *Becquer*, *Legends and Tales*, etc.

Is it to be wondered that the high schools rebel against such requirements? The impossibility of reading 250 to 400 pages during the second year is at once evident if there is any attempt to build an active vocabulary by reproduction of the text in any of various ingenious ways which our direct-method practices have devised. But such work requires a great deal of time, both for the student's preparation and the class-room recitation.

It goes without saying that the purpose of the extensive reading course is to develop an ability to read easily and profitably in the foreign language. The test of this ability is the "easy sight translation" of the entrance examination, which frequently proves a maze of new words and intricate constructions. I am convinced that "ability to read at sight moderately difficult Spanish prose" is too high an aim for the high-school student with two or even three years of high-school Spanish. Reading at sight to get a vague idea of the content is possible, but reading at sight in order to write a translation in "idiomatic English" is quite a different matter. I have often wondered if the purpose of such an examination would not be served equally well if the student were examined on material that he had read during his high-school course. I see no reason why his ability to translate, reproduce, or parse could not be shown equally well.

In contrast to the outline of the College Entrance Board the courses of study of many high schools show a much lighter assignment. The New York Syllabus for Modern Language, April, 1918, which serves as a guide for many smaller schools, requires the reading of 70 pages during the first year, 155 pages during the second year, 250 pages during the third year, and 225 pages during the fourth year, with an additional 200 pages of outside reading. The choice of texts is liberal, but it is to be noted that the reading for the first year and a half is selected from various readers. In the second half of the second year 80 pages are to be read, and the list includes

Alarcón, El Capitán Veneno, Novelas Cortas, and again several readers.

The suggestion to lessen the reading requirements is not to be interpreted as a desire to make the course easier; it is, on the contrary, an effort to gain time to intensify the work and to insure greater thoroughness, and especially to allow opportunity for the use of the spoken language. We can do little more in two or three, even four years, than lay a foundation and develop a taste for language study. A small amount of work well done will secure better results than the hasty going over of too ambitious a program. In spite of our delusions on the subject only a few of those who begin the study of Spanish in high school will read Spanish literature either as a college assignment or a cultural pursuit. In spite of our arguments about business opportunities, only a few will actually engage in commercial relations with Spanish-speaking countries. Then why the emphasis on the desirability of initiating high-school sophomores to the beauties of Spanish literature or the intricacies of business procedure? I am inclined to think that for the majority their study of Spanish in high school will have about the same value as an equal period devoted to mathematics, history, or science, *i. e.*, the mental discipline and the pleasure of the doing, coupled, let us hope, with a wider interest and a broader understanding of a foreign people. Therefore, whatever the method of instruction or the course of study, let us be sure that it is adapted to high-school boys and girls and designed to give the maximum of training, profit, and pleasure to the greatest number. And even for those who go to college, I feel sure that if they have gone slowly and carefully over a small amount of work in their two or three years study of Spanish in high school, they will have a better foundation upon which to build later a working use of the language, and even to pass the college entrance examinations. If that is true, then let us admit that few schools aim to meet the college requirements, or else print in the college catalogues a requirement that meets the average of high-school accomplishment.

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A PRACTICAL SPANISH VOCABULARY

In the teaching of Spanish one is often discouraged by the inability of the pupil, after two long years of faithful study, to express himself fluently or even with moderate ease in the Spanish language. The ideal way of learning a foreign language, of course, is to go to the country where it is spoken and learn it by using it and nothing else in one's daily life for a given period of time. But the great majority of American students can not avail themselves of this means of learning another language. Therefore, the teaching in the classroom in our high schools must be made more interesting and practical.

Spanish should be made a *living language* by using it as a means of communication and of expressing thoughts. If the interest of the student is not aroused, the teacher may work ever so hard and faithfully and yet the student will not progress as well as he would had his interest been awakened from the outset by the fact that he was learning a language that was really spoken by living people. From the very first day of school use Spanish phrases in class and require certain expressions in Spanish from the very beginning. A few minutes each day can be taken by the teacher to tell something in Spanish of vital interest to the students' daily life, early in the study of the language. It is surprising how their attention is held and how much they can understand when the subject is a familiar one. Toward the end of the first year and from then on, students can tell current events in Spanish, and they are delighted to show how well they can use the vocabulary at their command. They will look up new words and work hard and enthusiastically to prepare their topic. School events are always interesting, and the whole class will forget themselves and enter a discussion about some school activity, say a game, if presented in the right manner and if the teacher is alert and affords the necessary stimulus.

A familiar fairy tale told by the teacher can be retold by the pupils. The words they have forgotten may be supplied by some member of the class who has not forgotten them. Such stories as the Three Bears, the Dog and His Shadow, the Pied Piper of Hamelin, etc., can be used. As the subject matter is familiar, it is less difficult to understand. In this connection stories of Spanish and Spanish-American heroes may be introduced; also stories of the

Spanish *conquistadores*, which are of absorbing interest. In all our reading we always stop at historical allusions and remark about them in Spanish. At the end of two years the names of historical characters and of noted Spanish men of letters are familiar to the student, and he has not only gained a vocabulary, but information which makes him have a more sympathetic feeling for Spanish-speaking people and their life.

The majority of pupils enjoy learning the Spanish *coplas*, poems and songs. Many short poems may be memorized and may serve as the foundation for very interesting conversation periods. After the verse is well memorized let the different members of the class tell the story in their own words. A poem that lends itself admirably to this treatment is

EL ROMANCE DEL PRISIONERO

Por el mes era de mayo,	que vivo en esta prisión,
cuando hace la calor,	que no sé cuando es de día
cuando canta la calandria	o cuando las noches son;
y responde el ruiseñor,	sino por una avecilla
cuando los enamorados	que me cantaba al albor.
van a servir al amor;	Matómela un ballestero,
sino yo triste cuitado	déle Dios mal galardón.

When the students know the historical setting of the poem, and about the life of Moorish prisoners, they are extremely interested in this poor prisoner who is missing the lovely May weather and whose only friend has been killed by some idle archer.

Singing has the added advantage over simple memorizing in that the correct stress must be given words. Many folk songs of Spain and Spanish America can be secured at a good music store. Try having your class memorize the words of a song and then sing it in class, and you will see how they enjoy it. Our students know many Spanish songs, although they memorize only a small number. These songs add interest to the Spanish parties and Spanish Club, if you have one. A universal favorite is

LA GOLONDRINA

¿Adónde irá veloz y fatigada
 La golondrina que de aquí se va?
 ;Oh, si en el cielo se hallará extraviada
 Buscando abrigo y no lo encontrará!
 Junto a mi lecho le pondré su nido
 En donde pueda la estación pasar,
 También yo estoy en la región perdido
 ;Oh, cielo santo, y sin poder volar!

Dejé también mi patria idolatrada,
 Esa mansión que me miró nacer,
 Mi vida es hoy errante y angustiada
 Y ya no puedo a mi mansión volver.
 ¡Ave querida, amada peregrina,
 Mi corazón al tuyo estrecharé,
 Oiré tu canto, tierna golondrina,
 Recordaré mi patria y lloraré!

They like to hear the origin of the song; how the Moors were expelled from Spain and had to abandon their beautiful homes and could never return to them. They also observe with interest that the first letter of each line spells: "*Al objeto de mi amor.*"

At Christmas time they like to learn the Christmas songs with which they are familiar in English. Several of them have been translated into Spanish and are used in the Christmas celebrations in the Spanish-speaking countries: "Silent Night," for example.

NOCHE DE PAZ

Noche de paz, noche de amor,	Noche de paz, noche de amor.
Todo duerme en derredor,	En el campo al pastor,
Entre los astros que esparcen su luz,	Coros celestes proclaman salud,
Bella anunciando al niño Jesús,	Gracias y glorias en su plenitud,
Brilla la estrella de paz,	Por nuestro buen Redentor,
Brilla la estrella de paz.	Por nuestro buen Redentor.

Noche de paz, noche de amor.
 Ved qué bello resplandor
 Luce en el rostro del niño Jesús.
 En el pesebre, del mundo la luz.
 Astro de eterno fulgor.
 Astro de eterno fulgor.

Another song of this season which has been translated is: "It Came Upon a Midnight Fair."

LA BELLA MEDIA NOCHE

La media noche quieta oyó	La misma voz angelical
El cántico inmortal,	También resuena hoy
Que en las alturas proclamó	Y da el mensaje celestial
El coro angelical:	Al mundo pecador;
"Al hombre buena voluntad	Y sobre el campo y sobre el mar
Y a todo el mundo paz."	O en el desierto cruel,
Y el orbe entero enmudeció	Glorioso y vívido el cantar
Oyendo la canción.	Escúchase doquier.

La edad de oro va a llegar
 Y la de felicidad
 En que los hombres se amarán
 Y habrá en la tierra paz.
 Entonces lleno de emoción
 El mundo cantará:
 "Al hombre buena voluntad
 Y gloria a nuestro Dios."

A Christmas party, Mexican style, is always enjoyed by the students. We have the Christmas songs and, of course, a *piñata*, and the spirit of the occasion is beautiful. The pupils are glad to know how the Spanish-speaking people celebrate the season. The little song that is sung while the *piñata* is being broken is a great favorite.

LA PIÑATA

CORO:

En las noches de posadas
 la piñata es lo mejor;
 la niña más remilgada
 se alborota con amor.

Dále, dále, dále,
 no pierdas el tino,
 mide la distancia
 que hay en el camino.

Spanish parties and picnics are helpful in furnishing an opportunity for the practical use of the language. We have only typically Spanish numbers on the program, and always have a short play as part of the entertainment. These playlets are difficult to secure, as it is desirable that no single pupil be overtaxed with too many lines, and the lines must be full of life and action to aid the audience in understanding what is being said. Indeed, it has been necessary to write a good many of these, so as to have them within the limits of the understanding and capacity of amateurs. Tableaux representing some historical event, such as the return of Columbus to Spain or the Capture of Atahualpa, etc., are very interesting. One number which is effective is to have a Moor represented as behind the bars of a *reja*, having the auditorium dark and having a light shine into the cell from a high window. If the lights can be of several colors, the effect is even more pleasing. The Moor sings *La Golondrina*. Such plays as *Sábado sin sol*, by the Quintero brothers, and *No fumadores*, by Benavente, are practical. The plays are more interesting if they depict some simple every-day happening in a Spanish country.

Spanish games are very interesting and useful in our parties. Everyone can take part. Games requiring forfeits are good, as to redeem the forfeits the owner must speak or sing something in Spanish; or perhaps a little Spanish dance may be performed by someone who has taken that part in a previous program. The songs, *coplas*, and poems that have been memorized in class may be used to redeem the forfeits. Two or three games will serve as suggestions.

NO ES VERDAD

Each person playing is named after some fruit. Then the teacher says:

—¿Dónde estaba Ud., naranja?

Naranja—En casa de manzana.

Manzana—No es verdad.

Naranja—Pues, ¿dónde estaba Ud.?

Manzana—En casa de pera.

Pera—No es verdad.

Manzana—Pues, ¿dónde estaba Ud.?

Pera—En casa de toronja.

Toronja—No es verdad.

And so on indefinitely.

This game fixes in the mind several much-used phrases, and affords good drill in voice and sentence inflection. How much more interesting is a little game like this than the monotonous drill on a type-phrase without the association of a game. Yet it is much more effective.

For drill in the rapid use of numbers a useful game is *Zumba*. This is played like the game "Buzz" in English. The number for which *Zumba* (Buzz) is substituted may be varied.

LA DILIGENCIA

This game may be played for forfeits; any one failing to rise at the proper time, giving a forfeit. Name each person one of the following words: el cochero, la mula (at least four of these), la rueda (four of these), el látigo, el pasajero (as many as desired), la ventanilla, el equipaje, la puerta, el camino real, el arroyo, los ladrones (several of these), la pistola, la mordaza, el precipicio, la escolta (several soldiers), el herido, etc.

These can be as numerous as you wish to make them. The teacher or someone else who is fluent in the use of Spanish can tell a story of a trip in a diligence, and every time one of these words is mentioned the player rises, turns around, and sits down again. When

the story-teller says, "*Se volcó la diligencia*," all rise and change places. If you have never had an eventful ride in an old diligence your imagination will prove a useful assistant. Many other games can be played and are a source of enjoyment to those in attendance at the party.

It is to be hoped that in the near future Spanish will be generally taught in such a way that not only the teachers, but the pupils also may feel the beauty of the sweet, melodious Spanish language, so charmingly expressed in the following lines:

A LA LENGUA CASTELLANA

Claro y límpido raudal
es la lengua que yo adoro,
la lengua de versos de oro
y de vibración marcial.

Es dúctil como el metal
y rica como el tesoro
que dejó Boabdil el moro
allá en su Alhambra oriental.

Como clarines al viento,
vibra su bronceo acento
en la ira o el dolor.

Y sus cláusulas graves,
amorosos trinos de aves
sobre las lilas en flor.

—*Leopoldo Díaz*

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THE DIFFICULTY OF THE OBJECT PRONOUNS AND THE SUBJUNCTIVE IN SPANISH

An examination of test papers in first- or second-year Spanish usually discloses the fact that pupils are very weak in the application of the principles which govern the use of the pronoun object and subjunctive mode. In composition work this haziness, as well as indefiniteness of knowledge, is even more apparent. The following devices, although they are by no means exhaustive, and permit of much extension, have resulted in giving pupils a firm grasp of the fundamentals, absolute mastery of which is essential to any thorough knowledge of the language.

Library cards $12\frac{1}{2}$ by $7\frac{1}{2}$ are a convenience in giving the assignments as well as a means of avoiding the confusion that sometimes results from the oral assignment. The cards are prepared by the teacher as follows:

INDIRECT OBJECT PRONOUN

- (1) He writes a letter to his friend.
Escribe una carta a su amigo.
- (2) He writes him a letter.
- (3) His friend writes him a letter.
- (4) He does not write him a letter.
- (5) His friend does not write a letter to him.

Errors will be anticipated by having several pupils go to the board and with the aid of the class write several sentences modeled on those above to impress the position and use of the object pronoun. When the cards are brought in the teacher reads the correct translation; any mistakes which have been made are noted on the back of the card and the sentence made to correspond with the teacher's version. The sentences are then reviewed orally:

- (2) Le escribe una carta (a él).
- (2) Su amigo le escribe una carta (a él).
- (3) No le escribe una carta (a él).
- (5) Su amigo no le escribe una carta (a él).

DOUBLE OBJECT PRONOUNS

- (1) I give the book to the teacher.
Doy el libro al maestro.

- (2) I give it to him.
- (3) The teacher gives it to him.
- (4) I do not give it to him.
- (5) His teacher does not give it to him.

The same plan is followed as with the indirect object pronouns. The corrected sentences read:

- (2) Se lo doy (a él).
- (3) El maestro se lo da (a él).
- (4) No se lo doy (a él).
- (5) Su maestro no se lo da (a él).

As a convenient rule after this drill the following rules are learned: (1) Use *lo* in preference to *le* for the direct object when a thing. Use *le* for him, *la* for her. (2) In all double-object pronoun constructions the verb has two objects, the one an accusative and the other a dative; the English and Spanish idiom do not always coincide. Spanish says ask, a thing to a person instead of the English of. *Cómpremelas Vd. a mí.* "Buy them of me (apples)."

THE SUBJUNCTIVE MODE

- (1) I want to give him the money.
Quiero darle el dinero.
- (2) I want him to give me the money.
- (3) I am afraid that the grocer will give him the money.
- (4) I order him to give you the money.
- (5) I will not leave until he gives you the money.
- (6) I desire you not to give him the money.
- (7) I will not leave before he has given me the money.

The sentences when corrected will read:

- (2) *Quiero que me dé el dinero.*
- (3) *Temo que el especiero le dé el dinero.*
- (4) *Mando que le dé a Vd. el dinero.*
- (5) *No me despediré hasta que le dé a Vd. el dinero.*
- (6) *Yo deseo que no le dé Vd. el dinero.*
- (7) *No me despediré antes que me haya dado el dinero.*

The list should be extended in order to bring in a few additional examples of the more common uses of the subjunctive.

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STANDARDIZATION OF TEACHING OF SPANISH IN THE HIGH SCHOOLS

(Delivered at the Fourth Annual Meeting of the American Association of Teachers of Spanish, December 30, 1920, Chicago, Ill.)

Those who teach in colleges or universities must have been impressed by the inequality in the preparation of the high-school students who have presented Spanish during the last few years. The condition has always existed to a greater or less degree, but since the entrance of the United States into Spanish, the variability has been more marked. That this situation is unsatisfactory to both high-school and college teachers goes without saying. It even presents elements of danger to the future success of the teaching of Spanish in this country. It is with some of the dangers of this situation and with some remedies for its betterment that the present paper is concerned.

The harmful effects of the present system, or rather lack of system, may be regarded, first, from the point of view of the student, and, secondly, from the point of view of the high-school teacher. The student who does not go to college will be least affected by present conditions. Of course, the average student will not be as well prepared to use his Spanish as one who comes from a well-planned and well-organized system, but his deficiency will not be made apparent as in the case of the student who goes to the college or to the university. It is estimated that about sixty per cent of high-school students do not go to college. In that case we should do as well as we can by the one who elects Spanish, which is not possible with present conditions. I suspect, however, that the majority of those students who elect Spanish do so because they intend to go to college or to the university.

It is the student who goes to college who really suffers from the present situation. He gets into a class composed of students who had their training in the university the year before, and of students from various high schools in the State, all with different training and by different methods. It makes no difference at what point the university teacher begins, or what his method, a large per cent of the class will be at sea for quite a while. Some will never catch up and will fail, and through no fault, necessarily, of the student or his high-school teacher. It is the fault of the situation into which the student is thrust. If the high-school teacher knew just where the university class would begin and what method would be used, at least in a general way, much time would be saved for the student and the university teacher, and possibly the student would not fail. If he does pass under our present scheme he may be so discouraged by the results of his work that he will stop as soon as he fulfills the university requirement as regards Spanish in his case. Another situation arises frequently in university classes where the students come from various high schools. A student comes into the class and finds that the material and method are so different from what he has been accustomed to that he decides that it will be impossible for him to pass in Spanish, so he leaves it

and takes up another language. Spanish each year loses a large number of students in this manner. It is no excuse for us that other languages lose students for the same reason. (They also should correct the situation, as far as it regards their language.) I am not arguing for the lazy student, either. But many ambitious students will change to another language rather than receive a low grade on the language which they had intended to study.

Probably it is occurring to some of you that students having the same training and the same methods could be put into the same class. If such does occur to you it means that you have forgotten the complexities of a university schedule. This cannot be done, at least until we get more rooms and more teachers at our universities. You may suggest that we begin back in the first year and go on from that point. That is what we are doing, at least to a great extent, but that is almost a criminal waste of time, and does not entirely overcome the difficulties of the situation.

Some one may ask if one prepares his students to go to X university with which his high school is standardized, and if some of them go to Y university, will they not be in the same relative situation as they are at present? Alas, they probably will be, and I should like to see some such organization as the American Association of Teachers of Spanish take up the question of making more nearly uniform undergraduate teaching of Spanish in our institutions of higher learning. This would not apply, of course, to advanced or graduate teaching. I realize that this is a complex problem, but it can and should be solved. It would require open-mindedness, coöperation, and perseverance on the part of the teachers concerned, but the benefits which would result from such coöperation and contact are obvious. It is taken for granted that in a given institution uniformity obtains in the elementary courses of Spanish. Otherwise confusion will be found in the advanced courses, although to a less degree than would obtain in an elementary one.

If the student suffers from these conditions, the teacher suffers no less than the student. While the teacher whose student does not go to the university receives little regard or censure, as the case may be, as his product is not subjected to any test, poor teaching will react on the teacher. If, on the other hand, the high-school graduate goes to the university and does poor work or fails, the high-school teacher and his school are criticized. Now, as intimated before, the teacher may have trained the pupil well, but when he gets into the university the approach to the subject is changed, and he does poor work, the teacher, consequently, being censured. A more uniform system would prevent this and give the high-school teacher a just evaluation.

The poor teacher's pupil might, under the proper circumstances, receive as good a grade as the pupil of the good teacher, under our present scheme. In other words, where there is little or no standardization, the good teacher's work may not be rewarded and the poor teacher's work may not be censured.

Another and imperative reason for the improving and standardizing of the teaching of Spanish in the high schools is the tendency to remove elementary modern language teaching from the universities and put it back into the high schools. The University of Chicago has already done this, and other institutions are considering the advisability of removing first-year French

from the curriculum. Some of these institutions would like to remove Spanish elementary work, but they are waiting until Spanish is better taught in the high schools. Its turn will come later, and the high schools should prepare for this by organizing and standardizing their work. If the elementary Spanish is removed from the universities the whole responsibility will rest on the high schools. (If you think it impossible or improbable that this come to pass, look at the history of mathematics, for instance.) It is no exaggeration to say that the fate of Spanish as a popular language in this country will be decided by the efficiency of the high school. In many of the State universities from one-third to one-half or more of the entire enrollment in Spanish is in the first year. You can readily see what the high-school enrollment will be if that work or a greater part of it is transferred to the high school. You can see also how much more complicated will be the task of the university teacher and students when all the students come from high schools. With our present situation standardization would seem desirable; with the prospect of the high schools doing almost all the elementary work in Spanish it would seem imperative.

Still another reason for improving the teaching of Spanish is the reaction which has set in against it. One of the causes of the reaction against Spanish is the fact that in many schools the teachers were poorly prepared. The pupils could not learn, and so they quit the language. That condition was especially true of Spanish. The French, for instance, had a sort of reserve of teachers on which it could draw, the Spanish had no such reserve. In addition to that peculiar difficulty Spanish is suffering from the general reaction against modern languages. An article in the October number of *The Modern Language Journal* by the late Dr. Calvin Thomas, Professor of German at Columbia University, suggests that most foreign language teaching is unnecessary, and hence an injustice to the student. I need not say that I disagree with Professor Thomas, but his article does express the opinion of many who are not teachers of foreign languages and who exert influence in the councils of the mighty. This opinion is strengthened by the report that many of our former students of French were unable to use the language when they were in France during the war. Whatever we teachers of modern languages may think of such a report, it is an argument which may be used to convince administrative authorities of the uselessness of modern language teaching. It seems to me that we should try to stop this reaction before it acquires any momentum. There never was a time when the country needed to encourage modern language teaching and modern language teachers more than now. But "God helps those who help themselves," and the teachers must do something to show that they and their work deserve more credit.

Since "standardization" has been suggested as a remedy for some of the evils noted, it may be well to determine more exactly what is meant by standardization. "Standardization" for the purposes of this paper does not mean absolute uniformity in authors, texts, or methods. Such a program would devitalize the teaching of Spanish, and would prevent, to a great extent at least, initiative and individuality on the part of the teacher. What I have in mind is a standardization which will cause the students' knowledge of Spanish at the end of their high-school courses to be more nearly uniform than

it is at present. That is, I would reduce the variability of the high-school students who graduate in Spanish at the end of a given period, say two years, to a minimum. Such a standardization will have to be within relatively restricted areas. The correct norm in Spanish for a high-school graduate in Texas, say, might not be suitable in New Jersey. The largest unit within which uniformity may be attained is, probably, the State, and in the case of our larger city school systems, the city. Another reason for making the State or large city the unit is the State and city teachers' associations, organizations ready to hand to work out and put into operation such a plan as is outlined here. Also each State has its university, which should, and in fact *must*, coöperate if the plan is to be a success.

Provided that approximate uniformity can be obtained, what should be the standard? As a general rule I suggest that the minimum be that the high-school graduate who elects Spanish be required to read, write, understand, and speak simple Spanish prose, that is, at the end of a two years' course. That requirement is not too high, as some of you may imagine. It can be done—it is being done in many of the high schools of this country—and I see no reason for setting a standard lower than that now being maintained by many of our high schools. It may be that some high schools can not attain that standard at the beginning, but it should certainly be their aim at least to achieve that much eventually.

The main problem in our present scheme, as well as in the proposed one, is the teacher. There are in Spanish a large number of poorly prepared teachers. That is the natural result of such a sudden and large increase in the number of students electing Spanish. But if we would keep what students we have, to say nothing of attracting more, we must improve the teacher. The means to do this lie mainly with the teachers themselves. The poorly prepared teacher should take courses in the Spanish language and literature, as well as courses for teachers, during the school year if near some good institution, or during the summer in case it is not possible to do so during the winter months. He should read the literature on the teaching of Spanish, especially such periodicals as *HISPANIA* and the *Modern Language Journal*. He should be an active member of his local and State teachers' organizations, and develop within those organizations a section devoted entirely to Spanish, if possible. This is important. In most State and local associations there is not enough time to devote to both French and Spanish in these sectional meetings, and Spanish is certainly important enough and large enough to justify a special section. Finally the teacher should spend a summer at least in a Spanish-speaking country. If such a trip is impossible, he should take courses in a good institution where native teachers are available. As to the teacher who refuses to improve himself, I should say that the progressive teachers in any local organization should set such an excellent standard that no one could fail to see that that teacher was below par in the group.

Granted excellent teachers, the next problem is to agree on a program. That will require coöperation and some self-sacrifice. And after the plan has been determined it will require competent supervision. I do not mean supervision of the disagreeable, nagging type, but sympathetic, helpful supervision. However willing a group of teachers may be, there must be some one to

check up on the work and see that each one is following the program in a general way. And, as intimated before, there is the vital point of securing the sympathetic cooperation of institutions of higher learning to which students will go after graduation. I think it will be the exceptional university which will not cooperate in such a case if the high-school teachers let it be known that they want to work out some such cooperative scheme as has been set forth here.

I have tried to make clear the need for better teaching and more uniform teaching in a limited area, say the State. This improvement can come about only by and through the teachers themselves. If they will organize thoroughly, plan carefully, and then carry out their program, they will receive the recognition and reward that their efforts deserve.

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HIGH SCHOOLS THAT OFFER SPANISH

The publishing house of D. C. Heath & Company, New York City, has just completed an investigation of the number of high schools in each State which offer Spanish. The following table gives the figures obtained. These statistics are only approximately correct, as new schools are being added continually to the list.

Alabama	47	Louisiana	29	Oklahoma	33
Arizona	14	Maine	26	Oregon	55
Arkansas	15	Maryland	38	Pennsylvania	293
California	265	Massachusetts	99	Rhode Island.....	11
Colorado	50	Michigan	49	South Carolina.....	15
Connecticut	40	Minnesota	25	South Dakota.....	14
Delaware	7	Mississippi	57	Tennessee	108
District of		Missouri	32	Texas	136
Columbia	33	Nebraska	48	Utah	3
Florida	79	Nevada	16	Vermont	12
Georgia	83	New Hampshire....	16	Virginia	63
Idaho	20	New Jersey	133	Washington	99
Illinois	59	New Mexico	24	West Virginia.....	54
Indiana	43	New York	402	Wisconsin	19
Iowa	45	North Carolina.....	58	Wyoming	3
Kansas	63	North Dakota.....	13		
Kentucky	15	Ohio	82	Total	2943

THE LABORATORY SPIRIT IN THE TEACHING OF SPANISH

(A paper read at the Fourth Annual Meeting of the Association, December 30, Chicago, Ill.)

MR. PRESIDENT, LADIES AND GENTLEMEN :

After hearing the addresses of the morning, all of which have dealt with big units, you will exclaim: "What a fine example of bathos to have to listen now to a talk on pedagogical minutiae—on methods! Where is the exit?" But I did not promise to talk about methods. Everyone must devise his own. As I labored in a certain small corner of the garden of the Lord, it seemed to me that my eyes were opened. I am going to talk about that. My defense is that since I was asked to speak on something, I had better tell about a somewhat unusual experience to which as a teacher I owe more than to anything else.

I caught something of the laboratory spirit during five years' enforced experience as a teacher of first-year science. This is how it happened.

A change in the Chicago high-school curriculum necessitated an additional science teacher in this particular school. The speaker, an unwilling victim, was chosen on the grounds of comparative inexperience and supposed adaptability. I was asked on twenty-four hours' notice to give up all of my modern-language work and to take over five first-year science classes involving a large amount of laboratory work.

Imagine my consternation next day when I met my five new classes, in which the fallbacks were more familiar than the teacher with the content of the course. My direct preparation was one year of chemistry as a high-school pupil. My three years of graduate work in Romance did not apply. But this is not the place to tell how the problem was solved. Suffice it to say that the head of the department was magnanimous and that I endeavored to make the best possible use of every facility for getting a grasp of the subject.

When I had somewhat recovered from the shock of my sudden transition, I became conscious of a different classroom atmosphere, especially in the laboratory. The enthusiasm of both the head of the department and his pupils was a revelation to me.

On analysis I found this instructor's high points to be: (1) an absence of old-fashioned discipline; (2) tremendous special preparation for each day's work; (3) the delight of the instructor as a graduate student in the subject he was teaching; (4) a fine, all-round professional attitude, born of interest in big things and love for the boys and girls.

The secret of the pupils' interest seemed to be: (1) the opportunity for motor activity and freedom; (2) the individual nature of the experimental work; (3) the appeal to the imagination of the never-ending wonders of the microscope.

When after five years of comparative exile, the growth of Spanish demanded that I abandon science and return to my own field, I asked myself whether I could not infuse something of the laboratory spirit into my lan-

guage work. This I have endeavored to do. As to what it has meant to the pupils, may I let you know in their own words a little later on?

To supply something of motor activity they are expected, on entering the room, to proceed at once to the board and begin work assigned within certain limits in such a way as to allow scope for individuality; e. g., an illustrated description of one's own family or of the family next door. Trips around the room to view and criticise the works of the art gallery, composed of original sketches, also afford a certain freedom of movement.

One way of emulating the individual nature of science laboratory work is through the making of a Spanish laboratory book. The pupil is asked to describe anything of recent class-room interest and illustrate it either by cuts from papers or magazines or by original sketches. These books are brought to class every Friday, are examined and graded on the spot in consultation with the pupil. After all the books have been examined, they visit among themselves and examine one another's books, no two of which are found to be alike. This they enjoy immensely. As not a word of English appears in any laboratory book and only Spanish may be spoken while visiting, the period is quite a stimulus to thinking in the language.

A great source of inspiration for the young people should be the literature, to which the approach should be gradual. If the teacher, by presenting well-graded and attractive material, can create an interest that will make them eager to read Spanish literature as well as books about things Hispanic, then the problem of the appeal to the imagination has been solved.

When I was teaching science I noticed that even big, rapidly growing athletes were enthusiastic, especially over the laboratory side of the subject. They evidently enjoyed this phase of the work because it gave scope to activity and self-expression.

Recently in an attempt to stimulate a boy of this type, I asked him to prepare for teaching part of the next day's assignment. These are his comments on the experience:

"Taking the part of teacher this morning helped me in the following two ways:

"When my teacher told me the day before that I would have to be *el profesor* for the following day, I knew that to study the lesson hard was the first thing to do. I studied hard, very hard; in fact, harder than I ever studied in *español* before.

"The next thing I thought to do was to practice the lesson out loud. I talked to a chair for an hour, then retired for the night. The next morning I practiced again, and when I was going to school I was talking to myself in *español* all the way.

"I learned that to study *hard* first, and then practice out loud, and also to be attentive in class, are the three things that are the best ways in learning *español*.

"It also cleared many hazy spots that I did not understand before. Being the teacher for one morning, you know what a wide field of knowledge the regular teacher has to have in the language she is teaching. I learned more in being teacher for one morning than I would have learned in a week otherwise. You certainly knock off your rough edges in the language you are studying when you try and teach someone else. Geo. Prehn, No. 203."

I may add that this boy is still going forward on the impetus gained from that morning's experience.

The class enjoyed the novelty so much that others clamored for a similar opportunity. After experimenting for a week, I submitted the following questions:

1. What is your opinion regarding the value of pupil teaching
 - (a) to the pupil?
 - (b) to the class?
2. If you like Spanish, tell the reason why.
3. What has helped you most to think in Spanish?

The answers were to be signed, or not, as the pupils preferred. Each answer here quoted is in the exact words of the pupil. These are some received in reply to the first question:

"I certainly do think that being teacher is a better way to learn than by simply a prescribed lesson. The teacher has to prepare his lesson, be sure it is correct, and be prepared to ask and answer questions.

"Today's work showed me how far behind the class I am. Every one, except the teacher, knew how to do the work. I think I paid more attention today than I ever did before. It certainly makes me feel a lot better to know I have my work prepared well."

"I worked hard the evening before, and I could rattle it off like my A B C's before the evening was over. In the *libro amarillo* we had about the seasons, and I talked to my mother about the season until she told me to talk to myself, as she did not know what I was saying. I think I learned more from teaching than I did any other time."

"I have profited by this move.

"The class acted in unison when I taught and behaved perfectly."

"The first time I ever learned anything right."

"I seemed to be successful with the class. My idea about appointing someone to direct a class is that everyone should be given a chance."

"I think that the system is excellent practice for the one that teaches.

"I think, though, that the class does not benefit by this system.

"We do not learn as much."

"A pupil taking the responsibilities of the teacher temporarily gains enough interest in the work to keep him on the right track to work earnestly.—Anthony Spoczynski."

"I think the pupil who teaches is more benefited by the work than the pupils. He or she gains initiative, and still more important than that, gains confidence in speaking the language he is learning.

"The class is not so much benefited by the amateur teacher.

"I do not enjoy the new system as much as I do having the regular teacher."

"Me llamo Clelia Fant.

"El hacer de profesora en la clase de español.

"Haciendo de profesora en la clase de español, se aprende mucho. En primer lugar, se debe estudiar la lección con mucho cuidado, y así se aprende más. Es necesario contestar a las preguntas de los otros alumnos con inteligencia, y al explicar la nueva lección, se debe usar mucha imaginación. Es

preciso que cada persona en la clase que quiera aprender algo más, haga de profesor o profesora."

"I think the class does not get such a great value out of this system, because the one teaching is slower than the regular teacher."

"I think the idea of teaching by pupils is a good one. The pupil who teaches must be prepared to ask and answer questions. The pupils will ask him questions more readily than they would with the real teacher. In this way there will be a benefit to both teacher and class."

"I like the system very well, but I think one change should be made in it. The students should not be informed beforehand who is to be teacher. Then everybody will have to be prepared.—Jack Kelly."

These are some of the answers received in reply to the second question: "If you like Spanish, tell the reason why."

"First, because I seem to enjoy it—why, I do not know; and second, because it is hard, and I like to have hard things and conquer them."

"It isn't proper to love anything that's not alive, but I love Spanish because it is so interesting and so beautiful.—Viola Bostrom."

"It is so musical."

"I like Spanish because it seems to be something altogether different from the other subjects."

"Because of its beautiful literature."

"I like *Spanish* because it is going to be the *commercial language* of the *coming century* and from then on.—Eric Dahl."

"Yes, I do. Because it is interesting and there is always something new to keep one busy. It is also interesting because one learns the Spanish ways, etc."

"I like Spanish because it is a live language and because it is coming into use so much, also because it is an easy language. It is very musical."

"I like Spanish so well that it is hard for me to explain how much I like it. One reason why I like it is because it is so easy for me, and another is that a great part of the world uses that language, and so I want to know it, too."

"I like Spanish because it is both useful and interesting. It is not very difficult."

"Me llamo

Ramón Ulveling.

"I am not able to tell exactly why I like Spanish, but I do just the same. It seems interesting, and it is a pleasure to know the meaning of some Spanish words. I often see this sign, 'Chile con Carne.' I know 'con carne' means 'with meat.' The other day when I was going through the toy department of a large store, I saw the 'papel blanco' game advertised."

"It is used much now in the business world and will be used more yet, because South America is growing. The trade between South and North America is becoming extensive."

"Me llamo Lillian Scharf.

"I like Spanish very much because it is a talking language.

"If I had to choose between Spanish and Latin, I should take Spanish, because it is a talking language. It is very hard to think in the language of the Latin race."

"I like Spanish very much, although it is hard for me. It is a very interesting language and helpful to get English."

"I do like Spanish because it's fun to study it, and I intend to travel south some day to South America, and then I'll need it. I like the Spanish people in some ways 'cause they're the type of people that I like."

"I like Spanish because that language is spoken in South America, where our future trade will come from."

"I like Spanish because it is so different from other studies and it makes you think."

"I like Spanish for the reason that it is simpler than the others. My mother wanted me to take ———, but I decided on Spanish. I think it will be *the coming language*."

The following are some of the answers to the third question: "What has helped you most to think in Spanish?"

"The teacher used to say: '¿Qué es?' to everything, and in that way I learned to think to myself."

"The teacher." "El cuaderno." "Reading." "*La Prensa*," "Everything." "The actions of the teacher." "Conversation in class." "El libro rojo" (Hills and Ford). "Telling about what happened last week." "Illustrating everything. I like a lesson when it is illustrated."

Why these experiments? Interest in the young people. With apologies to Goethe, we can say: "*Eternal youth leads us ever onward*."

In the same spirit as the advanced student working independently in the science laboratory, several of the Spanish pupils have undertaken to read several books at home without any help from the teacher. Here is one unedited comment by a pupil who will have studied the language a year and a half by the end of January:

"Me llamo Clelia Fant.

"He acabado de leer el Príncipe Azul de Jacinto Benavente, y la comedia me gustó muchísimo. He aprendido muchas nuevas palabras, y también muchos modismos castellanos. La comedia es muy entretenida, y el personaje de Tonino especialmente me hizo reír mucho. El Príncipe Azul me gustó, porque me enseñó una buena lección,—que triunfa el bien siempre de todos los males, y que los que saben hacer de la vida un bello cuento son felices. Me gustaría leer las otras obras de Benavente."

This pupil has now just about finished the home reading of the three plays of Jacinto Benavente edited by Professor Van Horne.

What is the laboratory spirit? The laboratory spirit in the teaching of Spanish implies an attempt to get at the pupil's point of view and thus adapt the work to his capacity; to encourage accurate observation and clear thinking; to afford in every way possible an opportunity for joyful individual expression and achievement. It aims to create momentum, to generate spontaneity; in a word, to lead the pupil into that Land of Promise where he has a working foundation in the living language, a relatively just appreciation of Hispanic literature and history, and a more sympathetic attitude toward his fellowmen.

EDITH CAMERON

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REVIEW

Elementos de Español, by Julian Moreno-Lacalle. Benj. H. Sanborn & Co., 1918. See *HISPANIA*, February, 1920.

Moreno-Lacalle's *Elementos de Español* is a book built upon a sound and simple theory—practice before precept, so we find a series of clearly-worded and smoothly-graded *textos*, each of which becomes the basis of a grammar lesson and the subject-matter of a number of constructive exercises. There is of course nothing new about this method, and one must look further for the causes of the book's practical success. For in spite of certain blemishes that have been fully exposed by diligent seekers after motes, the *Elementos* possess a strength and a quality that make them an admirable instrument for the teaching of first-year Spanish. That strength seems to lie in the nature of the *textos* themselves, their material and construction. They are Spanish of Spain, very evidently the work of one who knows his own language and his own people. Adorned with splashes of local color and sprinkled with historical and topical references, they give the teacher every chance to make modern studies what they should be, an introduction to the life and thought of a foreign people. Thus Lección XXIX can become the starting point for a five-minute talk on the *Don Quijote*, XXX would introduce the idea of provincial capitals and regionalism, and XL gives a glimpse of Spanish history.

But it is not the material of these *textos* that makes them such excellent teaching stuff. It is a *no sé qué* that holds the picture in the mind, the style perhaps, a something *simpático* in the manner of approach, the smooth run of phrase. Whatever the reason, the fact remains that the *textos* begin to memorize themselves at the second or third reading and are therefore easy to work over in the appended exercises.

The *vocabulario* comes after the *texto*, placed there on the theory that the student's first effort should be directed towards the unaided comprehension of the passage. The present reviewer would like to see the alphabetical order of words in the short lists rejected in favor of a grouping on the basis of related use or meaning. Each *Lección* contains a paragraph of verb-drill, followed by a section of *gramática* in which rules are evolved from the examination of a number of typical cases. This method, while pedagogically sound, tends to make the book difficult to use as a reference grammar. A short appendix containing a summary of rules would be a welcome addition.

So much for the didactic part of the standard *lección*. The rest consists of a series of devices for fixing and testing, *conversación*, *preguntas de gramática*, *traducción*, *composición*, etc., all excellently planned and executed, but perhaps doing too much for the teacher, who might well be left to work out for himself the detail of this part of his task. In use, the *Elementos de Español* has proved to be a vivid and inspiring text-book.

R. KEITH HICKS

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CURSOS DE VERANO PARA EXTRANJEROS EN MADRID

Ampliamos con nuevos detalles el anuncio publicado en el número de Diciembre de esta revista.

Cursos especiales para estudiantes avanzados. De acuerdo con las indicaciones hechas el verano pasado por varios profesores americanos, y para dar una mayor flexibilidad a la gradación de los estudiantes, se inaugurarán este año los cursos que se describen a continuación:

I. Fonética dialectal española en relación con la pronunciación correcta. 10 lecciones por D. Tomás Navarro Tomás.

II. Origen, evolución y decadencia del drama nacional español. 10 lecciones por D. Américo Castro.

III. La literatura contemporánea en España. 10 lecciones por D. Enriquez Diez Canedo.

Matrícula especial para los cursos avanzados: 30 pesetas por cada curso.

Estos cursos sólo se darán en el caso de que haya una matrícula mínima de 15 personas en cada uno de ellos. Se destinarán a estas clases los días que más convengan a los alumnos matriculados, siempre que sean entre el 11 de Julio y el 6 de Agosto. Se fijarán horas distintas de las del Curso General y del de Comercio, para evitar incompatibilidades.

Validez académica de los Diplomas del Centro de Estudios Históricos. La Universidad de Colombia y otras instituciones conceden validez académica a estos diplomas. Se hará un esfuerzo concertado por al Comité de Viajes y Estudios en el Extranjero de la Asociación Americana de Maestros de Español y el Spanish Bureau, para obtener validez académica uniforme en todas las universidades y colegios de América.

Viaje a España. Se ha publicado un folleto ilustrado conteniendo información detallada respecto a los cursos de Madrid y el Viaje a España organizado por el Spanish Bureau con la cooperación del Committee on Foreign Study and Travel of the American Association of Teachers of Spanish and the American Express Company.

Habrà seis combinaciones diferentes, a los siguientes precios: 680, 775, 840, 875, 940 y 995 dólares; según se asista al curso de cuatro o al de seis semanas, y según también la inclusión o exclusión de varias excursiones especiales por Andalucía, Cataluña, Sur de Francia, Campos de Batalla y Suiza. En todos los *tours* se provee una estancia de seis días en París.

Los señores Lawrence A. Wilkins, en representación del Executive Council of the Spanish Bureau, William M. Barlow, presidente del Committee on Foreign Study and Travel of the American Association of Teachers of Spanish, y Joaquín Ortega, a cargo de la División "Estudios en España" del Spanish Bureau, inspeccionarán la formación de los grupos.

Todas aquellas personas que se interesen en recibir el citado folleto, pueden dirigirse a D. Joaquín Ortega, Low Buildings, Bryn Mawr, Pa.

RESIGNATION AND NEW APPOINTMENT

Professor George T. Northup of the University of Chicago is no longer able to continue his excellent and welcomed reviews of the periodical literature for HISPANIA and has resigned as associate editor. The editor and associate editors of HISPANIA, while expressing regret at the loss of Professor Northup's valuable assistance, wish to express also their gratitude for the assistance rendered at a time when HISPANIA was establishing itself as a language journal in our country. His reviews will ever remain as models not only of scholarship and critical judgment, but also as examples of breadth of vision and fairness in criticising the opinions of others.

In place of Professor Northup the Executive Council has appointed Professor William S. Hendrix of Ohio State University. Professor Hendrix will review the periodical literature, limiting himself, however, to the pedagogical journals.

JOHN D. FITZ-GERALD
AURELIO M. ESPINOSA

COMMITTEE ON NOMINATIONS

The Committee on Nominations for officers to be elected at the annual meeting in December, 1921, is as follows: Professor A. M. Espinosa, Chairman, Stanford University, Cal.; Professor R. H. Gearhart, University of Louisiana, Baton Rouge, La.; Miss Edith Cameron, 2252 Orchard Street, Chicago; Miss Grace Eads Dalton, Central High School, Kansas City, Mo.; Dr. Homero Seris, 551 W. 175th Street, New York City.

The Standing Committee to make nominations to fill vacancies in our List of Honorary Members is continued, by the Executive Council.

JOHN D. FITZ-GERALD, *President*

NATIONAL FOREIGN TRADE CONVENTION

Those members of the Association who are interested in the commercial side of the teaching of Spanish and would like to keep in touch with the export situation should write for a program of the Eighth National Foreign Trade Convention to be held in Cleveland, Ohio, May 4, 5, 6, 7, 1921. The theme of the convention will be, "American Foreign Trade and Its Present Problems." These problems are perplexing because they arise from the fact that the United States dollar is at a premium all over the world, with consequent disadvantage to further American foreign trade. A program and other information will be sent on application to Mr. O. K. Davis, India House, 1 Hanover Square, New York City.

HISPANIA

VOLUME IV.

May, 1921

NUMBER 3

RAMÓN DE LA CRUZ'S DEBT TO MOLIÈRE

(A paper read at the Fourth Annual Meeting of the American Association of Teachers of Spanish, December 31, 1920, Chicago.)

That Molière enjoyed wide popularity in eighteenth-century Spain is a generally understood fact. The name of Moratin, the younger, is closely associated in men's minds with this popularity, and is indeed the one name called up when Molière's vogue in Spain is mentioned. Was he the originator of the Molière cult in Spain, or did he but follow in others' footsteps? If the latter, who were his predecessors as translators of Molière?

The answers to these questions are to be found in *Los Traductores Castellanos de Molière*,¹ by Cotarelo y Mori. The confused way in which the material is treated forces the reader to perform a large amount of collating in order to obtain a clear idea of the subject treated. The only conclusions which can be reached without any difficulty are that Moratín is only one of a large number of translators of Molière and that he himself is a nineteenth-century and not an eighteenth-century translator, his two translations appearing in 1812 and 1814, respectively.

The first of Moratín's predecessors is anonymous. In 1680 a shortened adaptation of *Le Bourgeois Gentilhomme* in the form of a sainete was presented in Madrid. This is the only translation made in the seventeenth century. Seventy-two years elapsed before the next appeared. In 1752, Iparraguirre wrote a literal translation of *Le Malade Imaginaire*, produced in that same year. The following year a translation of *L'Avare* by the same author was presented. Here occurs another gap, but of only fourteen years. With 1767

¹Cf. "Estudios de Historia Literaria de España," Madrid, 1900, v. 1, pp. 291-362.

began a veritable flood of translations and adaptations. From 1767 to 1777 fifteen appeared, seven more being produced between 1777 and 1797. With the addition of two others of unknown date, the total of eighteenth-century translations mounts to twenty-six.

The following table will show which plays were chosen for translation and which of these were the favorites:

Name of play	Translations	Dates
<i>L'Amour Médecin</i>	5	1768, 1770, 1770, after 1770, 1797
<i>L'Avare</i>	4	1753, 1770, 1780, 1796
<i>Le Bourgeois Gentilhomme</i>	2	18th C. before 1775, 18th C. after 1770.
<i>Le Dépit Amoureux</i>	1	1768
<i>L'Ecole des Maris</i>	1	1780
<i>Les Facheux</i>	1	1775
<i>Les Fourberies de Scapin</i>	1	1776
<i>Le Malade Imaginaire</i>	3	1752, 1768-70, 1774
<i>Le Mariage Forcé</i>	3	1767, 1785, 1795
<i>Le Misanthrope</i>	1	1771
<i>Georges Dandin</i>	1	1769
<i>Porceaugnac</i>	1	Before 1777
<i>Les Précieuses Ridicules</i>	1	1767
<i>Tartufe</i>	1	1779

Not all these translations are literal nor are all directly from the French. One of the four of *L'Avare* and two of the five translations of *L'Amour Médecin* are based on the Italian of Goldoni. Still another version of *L'Amour Médecin* comes via the Italian, though not based on Goldoni. Of the other twenty-two, eight are literal translations, even going to the extent in some cases of keeping the names of the characters intact. Seven others are much shortened adaptations.

There is as great a diversity of authors as there is of plays. Four translations are anonymous. Seven authors made only one translation, four others made two and one made seven. Of this numerous company only four are of sufficient importance to receive mention at the hands of Fitzmaurice-Kelly: Comella, Iriarte, Trigueros, and Ramón de la Cruz. Trigueros is mentioned merely and only as an adaptor of Lope's plays. He made the only translation of *Le Tartufe* attempted in the eighteenth century, for, since his play was at once placed on the Index, his fate probably warned off others. Comella translated *L'Avare* and *L'Amour Médecin*; Iriarte, *Le Dépit Amoureux* and *Le Malade Imaginaire*; Cruz made the seven short adaptations mentioned above.

Curiously enough the writer who did more to popularize Molière in eighteenth-century Spain than any three others, is comparatively unknown. Most people have merely heard his name, scarcely anyone has read his plays, and this in spite of his being, according to Fitzmaurice-Kelly, the national dramatist of his day. Ramón de la Cruz deserves better treatment for three reasons. He was the foremost translator of Molière of his century; he was Spain's most popular dramatist; and he evolved a new dramatic genre—the *sainete*, a one-act play given either as a curtain-raiser or between the acts of a longer play. In his *sainetes* Cruz gives vivid sketches of all phases of Madrid life with a scrupulous regard to local color that makes his playlets of more value in determining Spanish life of the second half of the eighteenth century than any historical documents possessed today. Cruz produced voluminously: four hundred and seventy-five *sainetes* and seventy longer plays, twenty-five of the latter and eight of the former being translations or adaptations. Beginning in 1757 for thirty years Cruz produced continuously, his plays and his alone packing the Madrid theatres, while the works of his more pretentious rivals failed utterly to win popular approval.

Fitzmaurice-Kelly says of him: "Après avoir débuté par les imitations et des traductions du français et de l'italien, il se tourna vers la vie madrilène, qu'il dépeignit spirituellement en de courtes pièces appelées *sainetes* . . ." It is interesting to compare with this what the editor of the latest edition of Cruz's plays has to say in his introduction.² "Entre los dubitantes ensayos de 1761 y los *sainetes* de 1763 como *La Petimetra en el Tocador*, *El refunfuñador*, *La Critica*, *El Tío Felipe* y otros hay una gran distancia. En éstos se ve ya la seguridad y confianza del maestro; el género ha llegado a su perfección, y en adelante ya sólo la novedad del asunto constituirá la diferencia. Es la comedia social, la de costumbres, la moral, el drama a veces, todo ello condensado y reducido a su unidad más simple." But Cruz's first translation is from the Italian, and it appeared in October, 1765, while two years elapsed before, in 1767, he turned his attention to the French field. If the Spaniard is right in declaring that he had reached full maturity in 1763, his early translations can not be considered as débutante efforts. Furthermore, by 1765 he had produced more than forty-five *sainetes*, among them one of which Fitzmaurice-Kelly himself says: "Nos sommes

² "Nueva Biblioteca de Autores Españoles," v. 23. *Sainetes de D. Ramón de la Cruz*, v. 1. Introd. p. 9.

mieux renseignés sur la vie de l'Espagne par *El prado por la noche* (1765), et *Las Tertulias de Madrid* (1770) que par un monceau de chroniques sérieuses." Also the majority of these forty-five sainetes are on Madrid life.

The additional information contained in this new edition of Cruz's plays, accompanied as it is by a complete introduction containing a list of all his plays with dates of production, shows Fitzmaurice-Kelly to have been not quite justified in his assumption. Cruz did not begin by translations. He was already well launched and in a fair way to being famous when he turned his attention to foreign fields. What motive had he for so doing at that particular time—the autumn of 1765? A glance at the situation at court shows the reason and supplies the motive. The Spanish Bourbons had always been particularly favorable to French influences, aping French fashions in literature as in everything else. Their prime ministers, however, had not always shown themselves as favorable. They had not opposed the tendency, but their support of it was due to its being the politic thing to do, not to their having any real enthusiasm for it. But in the autumn of 1765, the Conde de Aranda became the leading figure at the Spanish court; his appointment as prime minister followed early in 1766. Aranda was a great patron of letters and one of the most francophile men of his day. He held his part until 1774, and his influence continued to be felt for three years more. On the drama of his day this influence is particularly evident. Not only may the production of fourteen translations from Molière in the ten years from 1766 to 1776 be attributed to his influence, but he turned Cruz from the writing of sainetes on Madrid life alone to the translating and adapting of many plays and sainetes from the Italian and the French, including among the latter seven from Molière. Cruz, as well as the other translators from Molière, saw a chance to gain court favor by this device. Of the others history says nothing. Cruz, however, succeeded in his purpose. The others were unknown prior to their incursion into the field of translating. That Cruz should have succeeded is strong presumptive evidence that he had already won a name for himself.

This paper is not concerned with his longer translations from the French and the Italian. All his adaptations from Molière are in the form of sainetes. All were probably written before 1777, six certainly are prior to that date. The list comprises:

Las Preciosas Ridículas	Les Précieuses Ridicules	1767
El Casado por fuerza	Le Mariage Forcé	1767
El Mal de la Niña	L'Amour Médecin	1768
El Casamiento Desigual	Georges Dandin	1769
Los Fastidiosos	Les Facheux	1775
Pourceaugnac ^a	Pourceaugnac	Before 1777
El Plebeyo Noble ^a	Le Bourgeois Gentilhomme

Of these seven plays, four alone are accessible to the American reader: *Las Preciosas Ridículas*, *El Mal de la Niña*, *El Casamiento Desigual*, and *Los Fastidiosos*. The first two have been published in the first volume of the edition of the Nueva Biblioteca de Autores Españoles, the last two appeared in the collection of Cruz's sainetes, published by Agustín Durán in 1843.⁵ None are found in Cruz's own edition. Of the three others *El Plebeyo Noble* is found only in the book published in Segovia, 1820, and will not be included in the new edition now appearing; *El Casado por Fuerza* has been published by itself three times,⁶ but will not be included in the new edition; and *Pourceaugnac* is known only by title.

In the four plays accessible to the American reader, Cruz's methods of adaptation can readily be studied. Cruz had many difficulties to contend with, chief among which was the time prescribed for the action of the sainete, his chosen literary form. It was not easy to decide what to omit in order to reduce a comedy of Molière's to the twenty-five minutes allowed for the sainete. Nor was this all. Cruz was compelled to make many small changes in order to bring his seventeenth-century original up to date. Nor was his audience the

⁵ "Nueva Biblioteca de Autores Españoles," v. 23, Introd. p. 66. Note to *Pourceaugnac*: "Translation of this comedy of Molière which Don Ramón de la Cruz made in the form of a sainete, according to the assertion of Sr. Pedro Nápoli Signorelli in his *Historia crítica de los Teatros*, edition of Naples, 1777, p. 416."

⁶ *Id.*, p. 66. Note to *El Plebeyo Noble*: "The book called *Colección de Sainetes sacados de varias comedias de J. B. de Molière*, Segovia, 1820, contains *El Casamiento Desigual*, *Las Preciosas Ridículas*, *El Mal de la Niña*, *El Plebeyo Noble*, and *El Casado por Fuerza*. All except the one used as title here are known to be Cruz's. It would not be rash, therefore, to suppose that it also is his. It clearly seems to be a translation of *Le Bourgeois Gentilhomme* of the said Molière." (Cf. *Los Traductores Castellanos de Molière*, pp. 299-300, where Cotarelo y Mori affirms this play to be by Cruz.)

⁷ "Colección de Sainetes de D. Ramón de la Cruz." Durán, 2. Vs, Madrid, 1843.

⁸ Madrid, 1791; Valencia, 1814; Madrid, 1814.

counterpart of the brilliant society of Louis XIV's court. Consequently, Cruz had to force the comedy note, broaden the humor, make the hits more obvious in order to assure Molière's humor getting across the footlights. Finally Cruz had to contend on the one hand with certain innate prejudices on the part of his Spanish audience and on the other with the Holy Inquisition, which took its duties as censor of public morals seriously.

His manner of adaptation differs markedly in the four plays. In two of them, *Las Preciosas Ridículas* and *El Mal de la Niña*, he adheres closely to his original, while in the other two, *El Casamiento Desigual* and *Los Fastidiosos*, he suppresses much and adds much not found in his original. It seems clearer, therefore, to separate the discussion into two heads.

I. LAS PRECIOSAS RIDÍCULAS, EL MAL DE LA NIÑA

(a) *Las Preciosas Ridículas*⁷ — *Les Précieuses Ridicules*

This one of all Molière's plays offered least difficulties to Cruz. A short one-act play itself, Cruz could keep all the essentials of the action practically intact and still keep within his prescribed time limit. The few changes needed to bring the play up to date shortened it sufficiently. Thus, sedan chairs and impromptus were unfamiliar to an eighteenth-century Spanish audience. Their omission does away with two scenes. So also in the case of "La Carte de Tendre," Cruz leaves out Cathos's lengthy dissertation, substituting for it a simple "cartas amatorias." "Cyrus" and "Mandan," "Aronce" and "Clélie," so familiar to Molière's public and to ardent readers of Mlle. de Scudéry's novels, become "Éneas" and "Dido." The French dance, "la courante," gives place to the "minué double."

⁷ The essential facts of *Les Précieuses Ridicules* are: Two country girls, newly come to Paris—Cathos and Madelon—receive as callers the two gentlemen they are to marry. Infected as they are by the Précieux doctrine, with its meticulous care in dress and speech, and its rigid code in matters of courtship (founded on Mlle. de Scudéry's "Carte de Tendre," found in *Clélie*) they carry it to ridiculous lengths. They flout their visitors, who leave vowing vengeance. In accordance with this vow they dress their two valets, Mascarille and Jodelet, like gentlemen and send them to call on the girls. The latter are charmed. The two valets outdo the girls in preciosity. In the midst of their enjoyment, the masters come in, strip the valets of their clothes, expose the trick, break off the match, and leave the girls discomfited and their guardian furious at their folly, which has disrupted two good matches.

the latest in 1767, French also. Greatest of all is the change of Cathos's speech when she describes the dress of the suitors.⁹

In two instances Cruz forces the comedy note. He keeps the exact phrase of the French when Madelon asks the servant for the mirror, giving the title "le conseiller des graces" and the servant replies that she doesn't know what animal is wanted. To this Cruz adds the return of the servant with the mirror (not found in Molière and has her say: "Aquí está el animalito." Similarly, in the case of Jodelet's wound, which in the French is inflicted by a grenade, leaving a large scar, the Spanish has Jodelet's leg, shot off by the grenade, recognized as his general's leg by a soldier, brought back to Jodelet by the soldier, and fastened on again by the two of them.

In the middle of Mascarille's scene with the two girls, Cruz apparently fears that the audience may forget that a joke is being played on the girls. To leave no doubt that such is the case, he interjects an aside for Mascarille to say, conveying unmistakably to the audience that Mascarille is not what he seems.

Yet the sum of all these changes makes but a small total. Cruz's play is essentially the same as his original; in fact, almost all of it is a direct and literal translation of the French play.

(b) *El Mal de la Niña* — *L'Amour Médecin*

⁹*Les Précieuses Ridicules*, scene IV: "... une jambe unie, un chapeau désarmé du plumes, une tête irrégulière en cheveux, et un habit qui souffre d'une indigence de rubans ... leur sabots ne sont pas de bonne faiseuse, et qu'il s'en faut d'un grand demi-pied que leurs hauts-de-chausses se soient assez larges"

Las Preciosas Ridículas, p. 409: "... con unos vestidos como unas batas, sin bordado ni galones, el sombrero sin cucarda, sin punto de Inglaterra las camisas, una capa sola, no más de dos sellos en el reloj, una espada sin vaina verde, un calzón sin charreteras doradas, y sin ocho o diez botones a la boquilla."

⁹*L'Amour Médecin*: Lucinde, only daughter of Sganarelle, a rich miser, is sick with love for Clitandre, who returns her love. Her father refuses consent. Prompted by her maid, Lucinde feigns a desperate illness. Four doctors are called in. Before diagnosing the case, they consult alone—not on the case, but on horses, mules, and the dignity of the profession. Then two, questioned by Sganarelle, disagree violently on whether the patient shall be bled or not, the other two agreeing that nothing should be done. Sganarelle, in despair, buys a patent medicine of the day, then much in vogue. The doctors who disagreed are reconciled by a third. Clitandre, through the connivance of Lucinde's maid, presents himself, disguised as a doctor, and operates a speedy cure, tricking Sganarelle into consenting to their marriage, while pretending to trick Lucinde into getting well by arranging a faked marriage.

Cruz's main changes are prompted by the need of reducing the length of the play. He kept Act I intact (up to the doctor's being called), but cut Acts II and III considerably. He suppressed the larger part of Act III by substituting after the consultation a short scene where Sganarelle rushes on to tell the doctors the patient is much worse. On hearing this, the doctors leave in a body. This permits him to omit the scene of the reconciliation of the two quarrelsome doctors. These omissions take nothing from the intrigue of the play; in fact, Cruz's play is more unified in action than Molière's. There was in the latter no apparent dramatic reason for the long scene of reconciliation, since neither doctor comes on the scene again. The chief difference resulting from this change is that whereas Molière ridicules four specific types of doctors of his day, Cruz broadens the theme to include doctors in general.

To bring his adaptation up to date, Cruz had only to change the subjects discussed by the doctors in their consultation. The Spanish doctors talk of the price of feed, of the advantage of having a coach, and of an item in the "Gaceta." Does the fact that they do not insist on the dignity of their profession indicate that the eighteenth century considered the profession more highly than the seventeenth century did?

The procedure, then, in the adaptation of this play is the same as for *Les Précieuses Ridicules*. Cruz omits more, but, where he borrows, he translates literally. He keeps the dénouement as he keeps the main lines of the intrigue. Both plays were easily adapted to the Spanish stage, containing nothing jarring either to the susceptibilities of his audience or to the Inquisition. The next group offers a distinct change from the two considered thus far.

II. EL CASAMIENTO DESIGUAL, LOS FASTIDIOSOS

(a) *El Casamiento Desigual*¹⁰ — Georges Daudin

¹⁰ *Georges Daudin*: Georges, a wealthy peasant, has married Angélique, daughter of a penniless noble. His wife despises him, her father and mother scorn him. She is idolized by her parents. Clitandre, a young noble, falls in love with Angélique. The whole play consists of Georges' almost catching the two lovers on three occasions—first, when they exchange notes through their servants; second, when they meet secretly in the house; third, when they have a midnight rendezvous in the garden. Each time the ready wit of the daughter changes the result into Georges' discomfiture. In the first act he has to apologize to both lovers, in the second to both, and in the third is

This play in the French is far longer than either of the other two, the longest, indeed, of any of the four to be considered here. Cruz had to cut a great deal. He dispensed with the whole of the second act. By having his hero refuse to apologize, he could cut the long scene of George's apology to Clitandre. Then, in deference to the Holy Inquisition, he left out the episode of the midnight rendezvous. These successive omissions left Cruz a little to spare and he was able to insert a scene of his own, that with the *alcalde*. This scene permits Cruz to end his play in a manner satisfying to his Spanish audience. A hero as abject as is Georges Daudin would not have been received with favor by Cruz's audience. The triumph of Juan's right mindedness over the cleverness of his wife is somewhat forced, but at least Cruz avoids the repetition found in Molière. In the French play, each act is a repetition of the one before. In each is recorded the discomfiture of Georges, preceded by the calling of his wife's parents and followed by his abject apology. Cruz's is at least an ending, while that of Molière is merely a stopping. The reader envisages an unending series of similar discomfitures for Georges.

(b) *Los Fastidiosos*¹¹ — *Les Facheux*

¹¹ *Les Facheux*: The action consists solely in the efforts of Eraste and his love, Orphise, to have two rendezvous together. Eraste, while waiting for Orphise, tells of a bore he met at the theatre in a long monologue. His importunate servant and an equally importunate singer delay him. An importunate caller delays Orphise. Their rendezvous is interrupted by a friend needing a second in a duel, by two friends seeking an arbiter for their

locked out of his own house in his night clothes and has to apologize besides to his wife. Each apology takes place before the parents, summoned by Georges to witness the truth of his accusations.

El Casamiento Desigual: Juan, a rich peasant, has married Josefa, daughter of a penniless noble. Despised for his low birth by his wife and her parents, he is in low spirits. His friend, the *alcalde*, encourages him to assert himself, promising his help. Josefa is courted by two gentlemen from Madrid. Juan learns of an interchange of notes, but is discomfited by his wife's wit in the presence of the two gentlemen and of her parents. He refuses, however, to apologize. Instead he scolds his wife. The two gentlemen leave, not to appear again. Josefa, at nightfall, slips off to a dance. Juan locks her out, and is lured outside himself by Josefa's pretending, as in the French play, to kill herself. He in turn is locked out. Her parents and Josefa are, however, put in the wrong by testimony of Juan's servant that Josefa was indeed gone out, and the intervention of the *alcalde*, with his sharp reproof of the three, enables the play to end in a complete triumph for Juan.

Here is another play which lent itself readily to Cruz's purpose. Though in three acts in the French, this division is purely arbitrary, and independent of the action. There is little dramatic interest in the play; it is rather a vehicle for Molière to satirize the bores of his day, and derives its only interest from what the characters say, not from the way they act. Thus the play is admirably adapted for use as a *sainete*. Cruz keeps the shadow of intrigue of the French play, barring the disapproval of the lady's guardian. Instead, however, of transplanting the French bores to Spanish soil, he keeps only the inspector of public signs and the servant. He liked the servant so well, that he doubles this rôle. His substitutions are a great improvement on his original. The three good women, always spying on their neighbors and being shocked at what they see and hear; the man with oil to sell; and, above all, the rapacious little beggar girl, are much more unusual and interesting than the various kinds of bores presented by Molière. In justice to Molière, it should be said, however, that Molière had a serious purpose in mind, while Cruz's one idea in this *sainete* was to amuse. That said, the fact remains that Cruz's is the more amusing of the two, from the very beginning where he avoids the long monologue of Molière's play by the substitution of an amusing dialogue, where a bore tells how bored he was on three separate occasions. The idea of a bore telling of other bores is Molière's, but Cruz's application of this idea is happier than was the former's.

Los Fastidiosos is, then, not so much a translation as a very free

dispute, by a man whose hunting an importunate bore spoiled. Eraste is late to a second rendezvous, owing first to his servant, next to a scholar wishing to be appointed inspector of public signs, then by a man offering wonderful schemes as a means to negotiate a small loan, finally by a friend, eager to be his second in a fictitious duel. His rescue of the guardian of Orphise, who rewards him with her hand, enables the play to end.

Los Fastidiosos: Fernando, Ana's lover, awaits news of her; a friend of his—a bore—enters, and tells him how bored he has been, first at the theatre, then in the square, finally at a lady's house. Fernando can scarcely get rid of him. He is late at the rendezvous, owing to his two importunate servants, to an uncle from the country, to three holy women, always spying on and being shocked at their neighbors—these before leaving home—then by an abbé wishing to be appointed inspector of public signs, who negotiates a small loan; Ana is detained by an importunate caller. Their conversation is interrupted by an insistent child beggar, and by an Andalusian oil vendor. One of Fernando's servants quarrels with the latter, a crowd gathers, a policeman appears. Ana suddenly resolves to marry Fernando, and the play ends happily.

adaptation of Molière's play. The basic idea, one or two episodes from the French, the rest, including a different ending, is all Cruz's. In *El Casamiento Desigual*, Cruz omitted much of the action of the French play; he changed the ending, but he added relatively little of his own. In this play, *Los Fastidiosos*, he goes further, making very considerable additions and changes. That he could on occasion be even more free with his source is shown in the two versions of his sainete, *La Crítica*. Cruz wrote the first draft of this sainete in 1762. It has just appeared in the first volume of the edition of his plays in the *Nueva Biblioteca*. There it bears the title, *La Crítica*, "primera parte"¹²—thus in the index—while in the text it stands as *La Crítica, La Señora, La Primerosa y La Linda*. What is probably a later reworking of this 1762 version was published by Duran (I, p. 274),¹³ with the title, *La Crítica*.¹⁴ There can be no doubt that the two sainetes are one and the same, for the basic idea and the second scene¹⁵ are strikingly similar. Furthermore, the principal

¹² As is often the case *La Crítica*, segunda parte, bears no relation either as regards subject or date of publication to the first part. It appeared in 1779 and seems a reworking of another sainete, *Los Cuatros Barrios*, 1770. Cf. *N. B. de A. E.*, Introd. pp. 20 and 48.

¹³ Cf. note to *La Crítica*, primera parte, *N. B. de A. E.* I, p. 62: "Durán imprimió en su colección (I, p. 274) un sainete de igual título, pero muy diferente. Parece ser refundición de éste pues conserva algunos versos y los caracteres femeninos."

¹⁴ *La Crítica*, primera parte: Four gentlemen, disdained by their ladies, resolve on suicide. To their friends' questions, they answer that each lady is bizarre in her own way: one affects archaic words and latinisms; one considers herself the most beautiful woman of all time, another believes herself of absurdly high birth; the fourth thinks herself of finer clay than others. The friends promise their aid, dissuade the lovers, and they all go off to plan a scheme to win the ladies. A brief scene shows the four ladies exhibiting each her mania. Then the four men return disguised, the one as a satyr, another as a monkey, the third as a giant, and the fourth as a dwarf. By a happy and unexplained circumstance each wins favor with his lady, who agrees to marry each her monster. They unmask, but the ladies abide by their promises.

La Crítica (reworking): Four gentlemen, disdained by their ladies, resolve on suicide; one of them suggests as a last resort that they disguise themselves as their successful rivals and try to win out by doing each his rival's eccentricity. They celebrate each his lady's charm and her bizarre quality. The ladies' discussion in the second scene, instead of having for its sole purpose to illustrate this bizarritry, now furthers the plot development by turning on a eulogy by each lady of the virtues peculiar to her favorite

men characters and all the women are identical. Cruz's borrowing from Molière's play is done cleverly. The trick, essentially, is the same, with the one difference that his masters disguise themselves, not their valets, as in *Les Précieuses Ridicules*. This is due to Cruz's desire to have his sainete end well. In the French each of the two girls—Cathos and Madelon—has the four characteristics of an involved manner of speech, and of the pretension of being of absurdly high birth, of extraordinary beauty and of finer clay than the common folk. Cruz has divided these four characteristics up among four women, giving one to each. Mascarille and Jodelet supply the comedy by outdoing the two French girls in their idiosyncrasies. In both the versions, Cruz's men do the same outdoing, though the change from the senseless buffoonery of the 1762 version to the carefully planned take-off of the foible of each lady by her particular suitor—in the reworking—makes the parallelism with the French play much more marked in the latter. As might be expected from a consideration of his methods in other plays, Cruz differs from his original in the ending and in his forcing of the comedy note. As generalizations go, it is safe to say, since the vast majority of sainetes end well—and this is especially true in Cruz's first period—that the sainete is supposed by its very nature to end well.

These two versions, taken in connection with his translation, *Las Preciosas Ridículas*, 1767—all this affords a means of approximately dating the reworking, as it must have been written after 1762

suitor. The men gain immediate success, the ladies pledging their words before masks come off.

¹⁵The identity of lines mentioned in Note 13, occurs in this second scene. The opening speeches as each lady comes on are identical in the two versions, and even where later Cruz makes changes in their remarks, where the reworking has them discuss their suitors, he keeps all the unusual words and quaint ideas found in the 1762 version. The language of this second scene, in his first version, evidently satisfied Cruz. That the reader may judge of the absurdity:

La Señora: "Ya estarán ahora ardiendo cincuenta ("luces") en las atisualas de mi primo, don Eusebio Marqués de Zamarramala y vizconde de Hornachuelos."

La Crítica: "Ya el resplandor refulgente del arretino ardor terso que pululante ilumina con flamígeros reflejos voy adjetivando pasos hacia, el cubículo nuestro."

La Primerosa: "¿Qué ordinaria está la sala! ¿Qué antiguos son los espejos! No tienen marcos de plata; de filigrana he de hacerlos con diamantes y esmeraldas que los guarnezcan a trechos."

and prior to the translation of 1767—offer a unique example of Cruz's working out of an idea that appealed to him. It is surprising that no one has hitherto pointed out the striking resemblance existing between the three *sainetes*. Cotarelo y Mori¹⁶ mentions examples of his reworking a *sainete*, but here Cruz writes a *sainete*, recasts it, and then, still dissatisfied with his result, ends by translating it.

Cotarelo y Mori, in addition to enumerating the plays translated from Molière, mentions five plays where the basic idea is derived from one of the Frenchman's plays; according to him, *L'Avare* is the only one of Molière's so honored. Of these five—four *sainetes* and one "comedia jocosa" in one act—one is Cruz's *sainete*, *La Avaricia Castigada*, 1762. Cotarelo y Mori's exact words are: ". . . sin analogía directa con la obra molieresca aunque con el mismo tema por argumento . . ." If the other four do not resemble their source more closely than Cruz's *sainete* does—the only resemblance here being that, in both plays, there is a miser, with a daughter who is courted by a young man; in the whole intrigue and action there is no resemblance—the claim of Cotarelo y Mori has little ground to rest upon.

Despite this disproved contention, Cruz's share of the translations and adaptations from Molière in the eighteenth-century total is a large one, if not a predominating one—eight *sainetes* drawn from seven plays, four of which were translated only by him. The popularizing effect of translations made by a man like Cruz was vastly greater than that of a host of writers whose plays won no favor on the Spanish stage.

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¹⁶ *Ramón de la Cruz: su vida y sus obras*, Madrid, 1899.

CONCERTED ACTION IN SPANISH

(Delivered at the Fourth Annual Meeting of the American Association of Teachers of Spanish, December 30, 1920, Chicago.)

By "concerted action in Spanish" I do not mean a campaign of aggressiveness and combativeness. Most of us teach another language besides Spanish and would not tolerate an exaggerated elevation of Spanish coupled with a depreciation of other subjects. I mean rather coöperative effort, exerted as nearly as may be in unison principally through the medium of our Association, toward doing away with the misconceptions and prejudices which daily lie in our path.

It has only lately come home to many of us that Spanish, if not under fire, is at least under close scrutiny among school officials. Its popularity seems to be one of the great determining causes for this attitude. The correspondence between Professor Taylor of Williams College and Mr. Wilkins, our President, is clear evidence of the doubt which has hold of educators with respect to the usefulness and the future of Spanish as a school subject. Some of us—perhaps all of us—have recently received from a colleague a letter asking for information with regard to Spanish which could be used in presenting departmental requests to the budget committee. One of the passages in the letter—and I trust I violate no professional ethics in quoting it—is as follows:

The Department of Romance Languages has a particularly uncertain task of forecasting needs; in Spanish, it is especially hard. Our registration in Spanish has doubled each year for the past three years. There are some who maintain that the study is a fad, soon to be abandoned in large part. We do not so fear but must recognize that the feeling will react upon the legislative committees unless we have the facts and a consensus of opinion to present.

This letter, which came some time after I had chosen my subject, confirms me in the belief that there is important work for our Association to do, both jointly and singly, in addition to what it has always done from the pedagogical and scholarly standpoint. Unfortunately for our physical comfort and peace of mind, more is expected in the way of varied endeavor and of justification of his subject from the Spanish teacher than from any other teacher of languages. He is expected to give expert knowledge of Spain and

the immense Spanish world, to offer informational courses on Hispanic America, if requested, to advise young people seeking immediate and lucrative business opportunities, and to show at every step why the Spanish language is worth while. Because of the commercial and political interest in Hispanic America and the general lack of subdivision in the Hispanic field, the Spanish teacher has a peculiarly difficult rôle to perform. Most of us, I believe, try to play our varied parts conscientiously, but deplore the unfairness with which our subject is treated. It is our not-very-pleasant and not-very-easy duty to try to disabuse the minds of many persons of misconceptions and premeditated or involuntary misunderstandings. Whether this can best be done by some publication issued as the expression of opinion of our Association or not is a topic which might profitably be discussed.

Just now, as it appears to me, the personages whom we must appeal to for a fair hearing are the school and college authorities and the teachers outside the language field. Not that I should favor any appeal looking to an increase in the number of those taking Spanish. On the contrary, I sincerely believe that a raising of standards and a diminution in numbers would be to our best interests. We complain about the conditions under which we work, with our large classes and our indiscriminate enrollment, but few of us can get away from the obsession of big departments and the persuasion that the bottom will fall out of things unless we can exhibit constantly growing mobs. The defect, of course, is a universal one, and springs from our national glorification of magnitudes. Our democratic institutions of learning seem to accept as their norm the superdemocratic standard which dictates most of our national decisions, namely, the counting of noses.

From observation, I am led to doubt that our school officials in general or our colleagues in other fields know what the real claims of Spanish are. The school officials accept the demand for Spanish as a sufficient warrant for its inclusion in the curriculum, and in this they are right. But they are not prepared to say what Spanish is worth. The great mass of teachers with whom we work has only a smattering knowledge of Hispanic achievements and prospects and is inclined to be hostile. I have repeatedly heard advisers during registration ask students what on earth they wanted to take Spanish for and jokingly commend their egregious brightness when they replied, "Because it's easy." I have heard an adviser tell a young

woman who seriously wanted to teach Spanish that the subject was of no value and that she had better take something else, though this adviser admitted to me later that he knew practically nothing about Spanish, the world which it represents, or the opportunities for teachers of Spanish and the demand for them.

There are ways of overcoming, at any rate, in a measure, this apathy or this ignorance. The most effective, I imagine, would consist in putting in the hands of those I have referred to a sane and adequate presentation of Hispanic development, commercial importance, cultural, political, and social progress, together with a dispassionate treatment of Spanish as a language comparable with any other for purposes of study. Many fair-minded men, who now lay their prejudices to lack of information, might then be a little slower in condemning by wholesale. I think, too, that it would not be a total waste of paper to send reprints of significant articles on Hispanic affairs to officials and *teachers outside our own circle*; and some organization within our society should be charged with this work. School officials cannot afford to overlook, altogether, instructive information having to do with the schools. Call it publicity work, if you will, but there is no denial that intelligent publicity work nowadays molds most of our general opinions and gives us many of our general impressions. I see no reason, either, why any Spanish teacher should balk at this method of placing the situation before those whose good will we should certainly cultivate. It would be a campaign, not of propaganda, but of education. As I look at it, we don't need numbers nearly as much as we need fairness, comprehension, and a feeling of perfect equality with other teachers.

The two aspects of German which so swiftly—and deservedly, be it said—gave it the lead among our school languages were its literary and scientific claims. The literary claim should have meant nothing in particular, for, as the late Calvin Thomas suggested in an address recently published in the *Modern Language Journal*, the argument of literary value for any one language is fallacious and stands for little more than the old disciplinary argument. In his own words: "There are a score or more of literatures all highly interesting, and each of them rich enough to furnish the specialty of a lifetime. The attempt to grade them with respect to their relative value is simply an expression of personal prejudice and personal limitations. One usually has a poor opinion of a literature that he does not know anything about." The scientific and scholarly ar-

gument was much more valid. Though we never can tell whether a language is taught in the schools for one cause or another, or whether the motive matters at all, once the language has received general acceptance, it would probably improve the consideration shown to Spanish if an Association like ours could issue a pamphlet or volume in which the literary, artistic, and scholarly and scientific labors of Spaniards could be summed up for the perusal of those who want to know or those who ought to know.

I have always felt that not enough justice has been done the erudite and scientific work of Hispanic scholars, and I am convinced that an instructive exhibition of it would create greater respect for Spanish. A compilation resembling that of "Science and Learning in France," as I ventured to suggest to Professor Onís a year or two ago, should some day be undertaken, and I have no doubt that it would receive the support of our members and of many wealthy Hispanophiles. This also is a task which our Association should keep in mind for future consideration.

Two such studies as I have mentioned—a presentation of the cultural, commercial, social, and linguistic arguments and a presentation of science and learning in the Hispanic countries—would, if placed in the right hands, overcome in large part the impression that Spanish offers nothing substantial, that it must be only a fad, and that it will not be long in disappearing from the schools. There are other minor pieces of work to be done looking toward the concession of a dignified place to Spanish in our schools; and it is of importance that our Association should see to it that they are forthcoming and that they reach either our school officials or our colleagues in other fields, or both.

It has occurred to me more than once that we have never turned to good use the slighting treatment accorded Spanish on the ground that it is "easy." Most of us have combated this idea, and I have often pointed out that the so-called difficulties in the more highly regarded languages are difficulties in the thought and epoch of the particular writer studied rather than in the language as such, and that passages can be taken from Lope, Tirso, Calderón, Góngora, which will match the most difficult passages in other authors. I have, however, gradually become persuaded that we ought not to apologize so much for the "ease" of Spanish, but that we ought to claim it as a valuable feature in a school language. *Entre nous*, of course, the notion that Spanish can be learned practically or for

reading purposes any more easily than most of the other foreign modern languages is known to be a sad inaccuracy, inculcated perhaps by skillful advertising on the part of the makers of textbooks for its acquisition in ten or twenty lessons. We can't, to be sure, pay too much attention to a vulgar error which ought to be classed with the belief in the Happy Isles, streets flowing with milk and honey, the South Sea Company, and John Law's Company of the Indies; but we can't altogether slight it. What we can try to do is to "let the truth be known" where it should be appreciated. It would be news to many school officials that we, as associated Spanish teachers, don't care for the commonly expressed "easy" argument and don't believe in it. It would be news, also, to many of our colleagues that the legitimate superiority as a school language which Spanish has over other languages is one not to be ashamed of.

I don't remember reading anywhere any discussion which gave to the "easy" elements in Spanish their due value, especially in connection with language teaching in schools. Those elements have to do principally with pronunciation and spelling. It has been our practice to apologize for them. Why apologize? Why not emphasize them as real merits which great men in other countries have sought for their own languages? The history of the four hundred years' fight for phonetic reform in France shows that many of the best French thinkers and writers, among them Corneille, advocated a simpler form of spelling because of the wider acceptance which French would receive throughout the rest of the world. They regarded the French spelling system as detrimental to the international vogue of French; and we can be sure that the general use of French has gone on, not because of its phonetic representation, but because of other factors. German teachers and scientists have demonstrated time and again the inexpediency of preserving German script, the Old German print, and the hopelessly long and periodic sentences which actually kept many students in this country from thinking of tackling German. The problem in English has been quite as acute, and we have passed through a heated stage of debate and experimentation in order to secure that for which so many teachers blame or ridicule Spanish. It strikes me that our Association, through some form of cooperative effort, should attempt to enlighten school officials and teachers not in our field on this head, and that it should undertake the formulation of a comparative study of the different languages for the purpose of placing in their proper and thoroughly

respectable light these so-called "easy" elements of Spanish. In addition, stress should be laid on the fact that teachers of Spanish also teach other languages and that the methods and standards used in the other languages are pretty sure to be carried over into Spanish.

In other words, Spanish should receive the benefit of its natural advantages, and they should be set forth as advantages and not as defects to people who ought to know more about Spanish.

Thus far I have spoken of ways in which some form of concerted or coöperative action by our Association might appreciably affect persons outside of our field who do not understand our aims and problems nor the position which Spanish should hold in the language scheme of schools and colleges. It is more important that we should have them on our side than that we should be flooded with students. I am convinced that we can best win the confidence of other schoolmen by showing a tendency toward higher standards, as a body, and a certain distaste for mere numbers for which, in the opinion of many of our colleagues, we show only too great an anxiety. There are few Spanish departments in the country which need regret a diminution in enrollment, particularly in view of the difficulty of securing enough properly equipped teachers.

There are at least three other ways, besides those mentioned, in which our Association can most effectively act as a whole rather than as individuals. One relates to a united expression of opinion on more uniform standards for students, toward which Mr. Wilkins has already done valuable pioneer work in his *Handbook for Teachers of Spanish*. Another relates to a united expression of opinion on more satisfactory requirements to be demanded of teachers, and the third relates to a united expression of opinion on such financial and professional matters as leave of absence with pay for the purpose of studying in foreign countries, the exchange of teachers not only with foreign schools, but also with schools in different parts of the United States, and the like. It has been a constant source of surprise to me to observe that so little has been done toward inter-sectional comity by an exchange of teachers, which can, in most cases, be arranged with facility. The advantages of such an interchange need not be dwelt upon. In these days when sabbatical leave appears to have become a myth, it might be taken as a partial substitute, and those who benefit by it would undoubtedly return to their regular positions refreshed by the change and influenced in their

work by contact with new surroundings. Concerted action on this point should, I believe, bring immediate and encouraging results.

How to improve the standards for pupils and teachers is a problem which can never be completely solved, though it is always being solved. What constitutes a fair standard will probably not be agreed to in every detail by any half dozen teachers. Yet the middle ground on which nearly everybody would be in harmony can and should be delimited. It should, in my opinion, be staked out for the three different classes of schools in which Spanish is principally taught, namely, the high schools, the junior colleges, and the colleges and universities; and it should show differences in the kind and rate of work done in these separate school divisions. At present, the publishing houses, which would rather sell one and the same book to high schools and colleges, are, perhaps without knowing it themselves, dictating after a fashion, our methods of instruction by their control of our means of instruction. Our Association might well undertake, through a plebiscite, to set its stamp of approval on curricula in Spanish, including approved texts for the several grades, and to give its action such publicity as a report to the Modern Language Association and the N. E. A. and the publication of it in *HISPANIA* would naturally secure for it. The approval of the M. L. A. and the N. E. A. might be solicited.

These three problems should, I believe, be presented to all the members of our Association by means of a questionnaire or "brief" drawn up by a committee representative of the different sections of the country and of the three classes of schools referred to. Comments and a "yes or no" vote should be requested of everybody, and the importance of the study should be stressed so strongly that no member would feel that he could afford to remain indifferent and fail to answer. Haste in getting the returns should be avoided, and an earnest attempt should be made to obtain the views of every member of the Association, even if it took a year and a "follow-up" system. After the returns have been received and the report rewritten so as to show majority opinion, the study should be published, with its results, in *HISPANIA* and copies sent to all teachers of Spanish in the country and to school officials, as the position held by our Association with regard to these vital questions. After that, our Association, if it has influence, should try to exert its united weight in getting teachers and school officials to adopt these suggested standards for students and teachers as a guide and in persuading school

officials to give a fair hearing to our proposals for professional improvement.

To recapitulate: If we do not soon correct some of the erroneous ideas of school officials and teachers outside our field with respect to Spanish as a school language, a wave of reaction raised by ignorance, skepticism or hostility, or by all three, is almost sure to hit the teaching of Spanish within the next half dozen years, and to hit it hard. Signs now point in that direction. As the American Association of Teachers of Spanish we must, in so far as we can, overcome hostility to Spanish by convincing school officials and teachers not in our own field of the merits of Spanish as a school language and of the importance of being acquainted with the Hispanic world of arts and letters, commerce, science and scholarship. Two publications should be undertaken toward these ends by our Association. For our own professional improvement, our Association should express its opinion on standards for students and teachers and on professional matters generally coming within the province of administrative officers, and this expression of opinion should be sent to school officials and to all Spanish teachers in the country.

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SPANISH IN THE HIGH SCHOOLS OF THE MID-WEST

(Delivered at the Fourth Annual Meeting of the American Association of Teachers of Spanish, December 30, 1920, Chicago.)

With your kind permission I shall begin by submitting a two-fold thesis, namely, that worthiness and definiteness of aim are more important than method and that we teachers of Spanish must be judged, in last analysis, not by project or process, but by product.

I put worthiness of aim first because I feel that we must, as teachers, work toward something we consider worth while. A teacher has a right to feel that he has a mission. The stronger this feeling the greater the teacher. The greatest aim we can have is to promote the Christian ideal of the brotherhood of man. This is true of all teachers, but upon those of us who teach languages this mission, this responsibility falls preëminently. It was not for nothing that the Great Teacher gave his apostles the gift of tongues when he sent them out to teach. Now I am not advocating any love-thy-neighbor-and-rejoice-in-his-bull-fights idea, but we all know that what divides the world into rival camps is lack of understanding, that understanding is through intercourse, and that intercourse is through language.

This, perhaps, seems a poor time for one with dreams of international amity to sentimentalize over the bonds of sympathy that should unite us. But even if it is a question merely of the bonds of interest, our function is important. To deal intelligently, if not sympathetically, with the problems that are bound to arise between us and our neighbors we must raise up men who know their language and have some understanding of their customs and ideals. I was reading recently the work of an Englishman, John Maynard Keynes, who was a delegate to the Peace Conference. In his book on "The Economic Consequences of the Peace" he describes the situation as he saw it. He said Clemenceau dominated the conference, first because his aims were narrow and well defined in his own mind; second, because he alone of the "big four" understood both the languages used without the aid of an interpreter. Lloyd George and Wilson had only English and Orlando French. Sometimes, when the interpreting began, there arose a perfect babel which resulted in

a drifting away from the main issue to minor points. And all the time Clemenceau sat back, master of the situation.

But if our worthiest, our ultimate proposition is remote, not so its corollary, dependent on it and shaped by it, which makes demands immediate and definite enough for us to work toward. I mean that we must realize that the student can enter into any larger heritage only through real knowledge, and it is our business to see that he gets this. Do we succeed? What are our results?

I shall spare you much discussion of methods. On the subject of methods we Spanish teachers are keenly alive and growing. That some of us suffer from growing pains is a hopeful sign. Each new fad throws a searchlight that discloses at least a partial truth. We should welcome it as such and not be annoyed by the people who are sure they have found the touchstone, the be-all and the end-all in some one idea. Just now we hear much about the project method. We have long known that nothing vitalizes study so much as initiative on the part of the students. But no one would desire the results obtained by one young teacher who followed this method "al pie de la letra." She asked one morning, "And what shall we do today?" "Let's have a funeral," promptly suggested the young son of an undertaker. The funeral went off "con gran éxito." Next morning she again asked for suggestions. The funeral of the day before had been such a grand success that another was demanded, and the next day, and the next, till the whole class was dead and buried with fitting obsequies.

But on to my second proposition, that we must be judged by our results. Since I am but a newcomer in the camp I am sure that I can say with no violation of my own modesty that you have reason to be proud of your success so far. Spanish has sprung into great popularity and you have met the demand nobly, miraculously. I might almost say: you can say to the public, with no small measure of pride, "Ye have asked and ye have received." But this is no reason why we should not scrutinize the values received. In a large university last summer I saw listed an enormous number of beginning Spanish classes and a very few advanced courses. "Why," said I, "what becomes of them?" I thought it was only in high school that we failed to arrive." But, after all, in this condition we see a fearful waste, unless we are so old foggy as to believe in that specter, formal discipline, which surely would not choose to haunt the pleasant meanderings of the up-to-date Spanish class, or so optimistic as to think

we are sowing seeds that will germinate and flower in some remote future epoch when our student, unexpectedly thrown with a foreigner, will revive the dead ashes of a "¿Cómo está usted? Sin novedad, gracias," conversational ability and immediately become "en rapport" with his fellow traveler to eternity.

I have been trying to lead up tactfully to the pronouncement of an heretical opinion. Under existing conditions too many people begin Spanish, too many at least of the kind we get; that I am not alone in my heresy, witness the experiments in pre-determination tests. May they be made reliable enough to exclude altogether certain students from the study of Spanish! Whether or no the language ability can be predetermined, any teacher can determine it in a few weeks' time and should be encouraged to exclude pupils then.

In the middle west there is no great immediate use for Spanish as a commercial language. Yet there is a strong demand for Spanish. This is partly because of the feeling in the air about the importance of our future relations with South America, partly because young people have a natural curiosity about foreign languages and partly, I regret to say, because the colleges generally require some language for entrance, and Spanish is reputed the easiest. Most of you will agree, I suppose, that the prevalent notion that Spanish is easy is the greatest bane of our profession. It makes us the dump for poor material, the good students seeking a higher level. Then we either have to require less or be so unpedagogical as to "flunk" half the class. The first method is a gradual weakening process that can go on indefinitely till someone wakes up and fires you; the second is drastic and unpopular but, if you are not fired right away, productive in a few years' time of a more wholesome respect for the language and a better class of students.

When I speak thus of exclusion and selection perhaps I sound undemocratic. Democratization of education is a catchword now. Yet this too often means that everybody wants a "diploma" no matter what it represents. And so far from wanting to be trained, each for what he is best fitted, the whole population wishes to be stamped "scholar" often without having done anything to deserve it. It is considered a free-born American right. Now comes the hue and cry in the pedagogical world that studies be made easier and more interesting. I recognize that a great deal of the complaint about the teaching of various subjects is legitimate, especially in the matter of interest, but I sometimes wonder how far it is prompt-

ed, unconsciously, of course, by the desire to lower standards in order to put everything within easy reach of everybody.

When people claim that we require too much, we must remember that the less we require the less we get. Our aims are too serious for us to develop, by methods of painless pedagogy, a spineless Spanish to serve as a pastime for idlers. It is more important, after all, to teach a pupil initiative, self-reliance and proper methods of study than any given subject matter. In this age of soft drinks and soft snaps I do not want my pupils going around saying what I overheard a student say several months after the beginning of the term, "Oh! isn't Spanish easy? I don't see how anybody could flunk it. I never have to study it," but I cannot help their doing it at the beginning of the year to a certain extent. This is due to two reasons. The first is that with anything like a direct all-Spanish method there is not enough class time to furnish sufficient home-study material for any except the most conscientious. This would be no great calamity if it were not that the habit of study, or rather of not studying, formed at first is likely to persist throughout the year.

The second reason that the work is deceptively easy at first is that we have beginning Spanish pupils at all stages of development. Leaving out of consideration the manifestly unfit, we have the quick and the slow, the old and the young in the same classes, and, too, we must remember that, while the mental discipline gained in studying a foreign language may, as it is claimed, not be transferable, certainly it does carry over from one language to another. Moreover, do not forget that English grammar is a thing of the past in the up-to-date ward school. So we have students who have had one, two, or three years of French or Latin right along with these grammarless waifs. Consider the injustice to such students unequally yoked together. Segregation is the obvious remedy: easier said than done in a crowded high school, but the future value of Spanish as a high-school subject demands it.

In districts where there is need and opportunity to come into contact with Spanish-speaking people certainly there is no objection to any student's picking up a little Spanish, but we of the interior may as well make up our minds that here the advantage is only for a limited number. I am inclined to think we should have classes only for the good and the medium pupils. The poor ones, unless fired by an extraordinary counterbalancing desire for Spanish, would be better off elsewhere. Now I do not mean that I, as a teacher,

would be better off if they were elsewhere. I mean that they do not learn enough Spanish to compensate them for the time spent, when they might be working on some less cumulative subject which they could handle more easily. Let there be English classes for them of several different kinds, reading classes, perhaps even a grammar class. Until they learn English there is little use to teach them to be illiterate in a second language.

One other point and I am done—the relation of Spanish teaching to English teaching. The Latin department used to help out the English department. Most of us learned habits of careful and intelligent reading and enlarged our English vocabularies through the study of Latin. Now a smaller percentage studies Latin, and, judging from the specimens I encounter, the English department still needs help. How much shall we give it? How much shall we teach Spanish for itself alone and how much for its bearing on English? When I consider how few of my pupils will ever use their Spanish and how sadly most of them need the English, I am troubled by the question, out of date, I suppose, of translation versus no translation. The present is not a reading generation; too many picture shows, perhaps. The high school of today has enlarged its scope so as to produce many other types besides the student, but I should be very sorry to see it give up, altogether, the effort to start at least a few on the road to scholarly and reflective thinking. Now, both in English and Spanish teaching one great aim is to produce the desire to read, the power to read, and the habit of reading. My experience has been that when pupils make the transition to real literature dealing with ideas, they are “stumped.” It is quite true that students can sometimes answer rather cleverly questions on a given lesson, especially if it be a story, and still have little comprehension.

Yet I am by no means insensible to the pleas of the advocates of no translation, that any introduction of English breaks the Spanish spell. Most of you deal with the more literate college students, but in our, as yet unsegregated, high school classes we are sometimes torn between conflicting aims.

I would not sound a final note of pessimism, far from it, but I would emphasize in closing that our task as Spanish teachers is something more than seeking to interest any students who chance to come our way. We must face the problem of limiting and shaping our material to accomplish our aims.

GRACE E. DALTON

KANSAS CITY HIGH SCHOOL

ORAL SPANISH

Since the direct method has come into vogue schools and colleges have been paying more and more attention to the acquisition of the spoken language. But though we have emphasized more and more the oral side of language instruction our success in this phase of language teaching has not materially or proportionately increased. The average language student after four or five years of a foreign language still finds himself with but a very halting oral command of it, though he reads it readily enough. My own experience has proved to me that it is a comparatively easy matter to acquire a reading knowledge of a foreign language, but the acquisition of the spoken language, the fixing of speech habits to the point of automatization is a different matter. I have finally concluded that modern language teachers are trying to do too much. In language work, as in everything else, concentration and specialization bring bigger results than any attempt to master everything at once. This attempt to give the student everything at once is, I believe, what has been, and what is, working havoc with modern language teaching. How is it possible in two or three years of study to acquire a faultless pronunciation, a mastery of the printed page, and a fluent oral and written command of the language unless some division of effort is made? Some division must be made in modern language courses whereby concentration on one phase or another of language learning will result, perhaps in conformance with the special needs or desires of the student. If it is a rapid-reading knowledge he wants let him concentrate on acquiring a large *passive* vocabulary by reading a great deal. If it is a speaking knowledge he desires above all else, he must learn a selected vocabulary of practical every-day words for active use through use, and, moreover, his command of the language must be made automatic. Such a division of aim could be made as soon as the student had acquired the elements of grammar. Language teachers here and there are already following out that line of thought, for we hear of "rapid reading courses" and practically all universities have "conversation courses." Some high schools, too, are separating students for active and passive language control. Taking it for granted, then, that such a division is to be made, let me point out some principles underlying oral mastery of a language and the establishment of motor control. I shall illustrate with Spanish.

In the first place, *oral* command is not possible without *aural* training. The student must learn to recognize sounds, not isolated sounds, but as they occur in their varying forms in the process of assimilation within the sentence. For example, his ear should distinguish various types of the Spanish *n*: *Un clavo* (un klavo); *un vaso* (un baso); *triumfo* (triumfo) and so forth. To develop this ability two things are necessary: he must thoroughly understand the phonetic principles underlying the production of Spanish sounds and must have plenty of opportunity to hear the language spoken. The first involves a study of the more *practical* phases of Spanish phonetics, especially the specific conformations of the oral cavity with tongue, lip, and jaw positions for individual and assimilated sounds. This physical aspect of sound production will

react favorably on the student's oral manipulation of Spanish. The organs of speech will come to recognize these successive conformations and positions through registration in the brain, and through successive repetitions ideomotor coordination will result. The importance of this for acquiring oral fluency cannot be over-emphasized. In learning to speak a language both sensory and motor brain centers are active, and it is important that the stimuli be as varied as possible so that a deep and lasting impression may be made on the connecting nerve fibers. It, therefore, behooves the teacher of oral Spanish to have a short, daily phonetic drill.

We now come to the question of acquiring actual, motor, automatic control of spoken Spanish. The term *automatic* is important, for it indicates that speech "habits" must be organized and developed until as little recourse as possible is had to the higher brain centers, leaving them free for their proper critical and analytical functions. And only as motor responses become automatic can the student be said to have gained oral fluency. What are the fundamental principles for making acts automatic and establishing them as habits? Psychologists tell us that the frequent repetition of an act tends to make it reflex. At first the higher centers of consciousness direct but gradually the lower, reflex centers take up the act and eventually repeat it without the intervention of consciousness. Then the act is automatic. Applying this principle to oral Spanish it is evident that automatic control of speech must be established by frequent repetition. This does not mean parrot-like repetition of something the mind does not understand, for the first law of the learning process is *apperception*. Nor does it mean memorizing long passages of prose or poetry, for in doing this the attention would be centered more on the development of the thought than on the language used. But it does mean memorizing by constant repetition short, snappy type sentences that will allow the attention to be fixed on the form. One sentence should be taken at a time, its grammatical construction and thought content mastered, and then with the attention consciously fixed on the exact reproduction of the sentence orally it should be repeated again and again until the tongue fulfills its function smoothly, and no conscious intervention is needed to keep the tongue moving over the word combination. It is important that each sentence so repeated be *correct* so that no wrong speech-habits be formed.

Here, then, is a principle which the teacher of conversation may utilize to bring about fluency. It is evident that a student cannot receive a sufficient amount of such oral drill in the classroom to bring about ideomotor coordination. Consequently, the teacher must require the student to drill himself outside of class *viva voce* on a set of sentences previously studied and explained in class. A composition book that contains short, snappy sentences and stresses common idioms with a thoroughly practical vocabulary can be made the basis for this work. It should drill on essential features of grammar, not once, but over and over again. A slow, painstaking mastery of such a book sentence by sentence will put the student a long way on the road to oral Spanish. When such sentences are assigned for drill outside the classroom it must not be forgotten that students will make the most rapid progress practicing each sentence an initial number of times with an interval of

rest, then repeating again with a longer interval of rest, and so on until the tongue no longer hesitates and rapidity has been acquired.

Someone will object to this Chinese-like method, contending that one could not possibly thus memorize and make automatic all the sentences in the language; therefore at any moment one might be called upon to say something that one had not made automatic. Quite true, but the student who had learned, say, one thousand basic or type sentences, the grammatical construction and thought content of which he understood, would have no trouble in making the necessary substitutions in the new sentence. I have stressed the importance of apperception as a constant factor in the process of automatization. If the student then had learned such a sentence as "tengo que ir a la escuela todos los dias" he could easily make the proper substitutions if confronted with the necessity of saying such a sentence as "Vd. tiene que venir a mi casa todos los domingos." Thus anyone who had made automatic one thousand basic sentences—that is, sentences based on the most frequently used verbs in their most frequent ordinary and idiomatic forms combined with nouns, adjectives, and other parts of speech of frequent occurrence—would have a good elementary command of oral Spanish. He would have a workable foundation or framework on which to build up a wider command of the language by gradually adding to his vocabulary synonyms, antonyms, and idioms in which Spanish is so rich.

In making this process the basis of a conversation course, what would be the function of the class hour? The necessity of thoroughly understanding what one is making automatic has already been stressed. This would be the first function of the class hour. The teacher would explain the construction and make clear the thought content. Another function would be the daily phonetic drill already mentioned. The class hour would also serve for the final stage of the learning process, the application of that which has been learned. Having learned or automatized a set of sentences previously assigned, the class could spend a large part of the hour making substitutions orally and in writing. Thus what had been learned would be permanently fixed. There would also be time for dictation exercises, reading aloud, hearing and speaking the language, defining by synonyms and antonyms. In the later stages of the course free composition, too, could be made use of, the student using here what he had already made automatic orally.

DOROTHY SCHONS

UNIVERSITY OF TEXAS

SPANISH IN SOUTH DAKOTA

It is a delight, no doubt, to have a thousand students in one's department, instead of only a hundred, and I am not sure but that I would change by *centum* for the larger opportunity of a young army of registrants. Yet, pioneering has always exerted a strong attraction over the minds of the adventurous. To be frank, we should say that Spanish at the university is making a beginning and we should let it go at that, did we not feel strongly the immense potentialities behind this beginning. The joys of advanced classes consisting of two students are not for the hardened palates of my *collegas* of more populous centers. Little can they understand the spirit of adventure with which one plans even a third-year course when one realizes that if there are any students for it, they will have to be spirited away from other colleges. Nor are they better prepared to comprehend the daily phenomenon of a whole class missing its lesson or failing on a question when that class consists of one student. Those pioneering experiences are only for the daring, and such as would teach Spanish in South Dakota must at least be that. Only in this way can one still go through the experiences—by a mental process—of a Daniel Boone, or to be thoroughly western, of a Neihardian Hugh Glass. And if you don't know who Neihardt is, nor Hugh Glass, you are not fit for western association.

Neither was I when I was invited to the University of South Dakota to organize the Spanish work. *Veni*. And soon it will be true to add—*Vidi*. Alas! how much longer it will be before I can say to a little extent—*Vici*.

I took for granted, for example, that because I saw in the High School Bulletin published by the state authorities at Pierre that there were thirteen high schools offering Spanish, I should meet at least twelve good workers at the Annual Teachers' Meeting at Aberdeen in November. To this purpose I sent out personal letters to the ill-omened thirteen, very persuasive letters which I thought would bring a full attendance. *Trece a la mesa redonda* made me quake but I felt confident that at least one would be absent. Instead, twelve were away and what with one state normal teacher, our Spanish round table consisted of three, including myself. To these three, then, I proceeded, with all dignity and yet with inward shame, to read a message I had solicited from Dr. L. S. Rowe, Director General of the Pan-American Union.

"I deem it a very real privilege to send to the teachers of Spanish of the great state of South Dakota most cordial greetings on the occasion of your coming together to consider and discuss the desirability of extending the study of Spanish throughout the State. These greetings also carry with them an expression of a very real sense of obligation. You are contributing in no small measure towards that better understanding between the Republics of the American Continent which is one of the main goals of American foreign policy. Our lack of acquaintance with Spanish has been one of the chief causes of the lack of mutual acquaintance between the people of the United States and the nations of Central and South America.

Permit me to add that all the facilities of the Pan-American Union—the international organization of the Republics of the American Continent—are at the service of each and every one of you. I wish it were possible for me to meet you and emphasize how anxious the Pan-American Union is to be of service to you in the splendid work that you are doing. I shall hope at some future time to have this privilege."

I am glad to be able to state that this noble-spirited message is about to receive state-wide circulation on the pages of the *South Dakota Educator*.

After the disappointment at Aberdeen, I thought it best to go ahead with direct correspondence with teachers, but also to include high school principals and superintendents. From a letter to superintendents, I quote this:

"I have recently returned from the conference at Aberdeen and I came away with the assurance in every quarter that Spanish was coming in more and more. The State Inspector expressed himself to me as very sympathetic to the introduction of Spanish. Many superintendents informed me that they were feeling a demand for Spanish in connection with the practical or commercial elements in their curricula.

Spanish has been introduced this year in the Aberdeen High School and two years of it are being given in the Normal and Industrial School. Here at the U we are aiming primarily to prepare teachers of both French and Spanish, for we are acting on the theory already come true in other states that teachers of language will come to specialize more and more on these two important tongues. I do not need to describe or emphasize to you the possibilities that the future holds in our relationships with the South American republics.

You know of Secretary Colby's visit to South America. Recently the League of Nations sitting at Geneva announced that its proceedings are to be published in three tongues, English, French and Spanish. This last was requested by the South American representatives who are taking a leading part in the activities of the League.

Perhaps if you sounded your school community on the subject of introducing Spanish, you would come to feel that the demand is strong enough to permit you to make plans for this language as part of your curriculum."

The reader will have noticed from the foregoing documents that Spanish is a-building. We have no proud accomplishments to point out—we can merely face forward. Yet, even now, we can state that the numbers of students in Spanish at the university already reflect the way in which progress has begun. The enrollment in French and Spanish is as follows:

	Elementary	Advanced	Total
French	73	147	220
Spanish	82	48	130

(No German is offered)

I think I have studied these figures long enough to be able to predict a great development of interest and numbers in the Spanish courses. The same enthusiasm is reflected in Sioux Falls College where 17% of the students are taking Spanish, 12% French and 5% German. At Yankton College, 74 are enrolled in French and 17 in Spanish. There are some 231 high schools in the state, 56 of which are offering French, and only 13 Spanish. I hope next year to be able to make a better report. In this connection it is only fair to mention a few of the strong workers for Spanish in the state: Mrs. Julie Loba Collins, Aberdeen Normal School, Mr. W. E. Bratt of Sioux Falls High School, and Miss Roberta Olds, Spearfish Normal. The latter writes to me:

"This is my sixth year as Spanish Instructor in the Spearfish State

Normal. I have had large and interesting classes and I also taught all the grades in the Training School the first two years. Several of my pupils are now doing their major work in Spanish in the University of Chicago and University of California, one boy has a splendid position in a South American company in Los Angeles, and one of my girls is teaching Spanish Grammar in Y. W. C. A. work to Mexican girls in Los Angeles.

Last year we had a Spanish Club, "La Tertulia," which gave a very fine program, including Spanish songs, readings, a Spanish play, and some lovely Spanish dances. There were forty-five members and the business was conducted in Spanish. I have also taught a course in commercial Spanish."

At the university, Miss Grace D. Eldridge is an inspiring teacher of Spanish. I wish to render also this public homage to Prof. E. M. Greene, of the French department, for his faithful interest in the development of Hispanic studies.

The university is gradually coordinating all the forces in the state working for Spanish. For example, a thing we immediately feel the need of is a standard high school curriculum. We know that these already exist, some published, many in unpublished form, and it would be comparatively simple to adopt, say, the New York curriculum which would give our state a fine standard to measure up to. But a matter of a few years makes a big difference in the ever-growing field of new books, and in the availability of classroom aids. Add to this a natural feeling that each state has a distinctive problem in language work arising from the varieties of types of population, the early training of students and their home experience. Then, also, the state's main activities, agricultural or industrial, may well influence the selection of material by a teacher who makes his work practical and who draws from the students' normal environment. For these reasons we have set to work here to make our own, standard, revised, up-to-date but not patented high school curriculum. Very directly the university will thus tie up its own activity in Spanish with the best interests of the teachers and students of that language in the state. We propose to establish here a state center for dissemination of knowledge concerning things Hispanic.

But, *zapatero a tus zapatos*; I wish to announce that in keeping the policy of "selling" Spanish to the farmers of South Dakota, in accord with the image we have faithfully worshipped of the *agricultor* guiding his furrows with one hand while with the other he holds the book of rudiments of the language of Cervantes, we have planned our method as follows: (a) publicity to reach teachers and superintendents by means of the *South Dakota Educator*, a school monthly published at Mitchell; and (b) publicity to reach the people by means of newspapers, such as the *Sioux Falls Argus Leader*, the *Watertown Public Opinion*, the *Rapid City Journal*, the *Aberdeen News*.

In the first of these attempts at creating an interest in things Hispanic among the schoolmen, we have made a good beginning. We have initiated a series of articles, really reasons for studying Spanish. Each issue of the *Educator* contains five new reasons. We hasten to add that these are not a bit startling in originality or execution but the cumulative effect of five reasons each month for an indefinite series looks promising. As this is a faithful record of our efforts, we quote here a bit from the first two series of "Facts Concerning Spanish."

Spanish is one of the great political languages of the future. Like the English language, its extent is universal and the sun never sets on its

dominion. From Spain to the Philippines, to the immensity of South America it holds sway not only for the practical needs of human relationships but it colors the literary ideals, artistic aspirations and political development of millions of people. At the recent Geneva Conference of the League of Nations the heads of committees and leaders in discussion were to a surprising extent South American. The Argentinian interpretation of the nature of the League's activities produced an impasse of which the world had to take notice. And in deference to the strength of the Spanish interests present at the sessions, the Spanish language was adopted side by side with the English and French as one of the three official languages of the League. Can the forward-looking schoolmen of our state afford to ignore this recognition by the great statesmen of the world of a new world force destined to become one of the leaders? Should not our boys rather be prepared by a study of the Hispanic languages and literatures to meet in intellectual sympathy the advanced guard of great South Americans?

I must not forget to mention here that on all occasions we emphasize the fact that we are preparing at the university, teachers of Spanish who will be able to start courses and maintain a good interest in Spanish studies.

To reach the mass of the inhabitants of South Dakota we have initiated at the university a Spanish news center for the newspapers of the state. From time to time we issue a budget of items which are likely to interest the ordinary reader. I think this method of approach is really a good one. Any interest can be intelligently cultivated among the general readers of newspapers and Spanish in this country is one of the easy topics for publicity work. The glare of the practical has its uses and abuses, but it appeals to the average mind; and the mute gesture of the Hispanic apostle pointing out to the layman that huge continent to the south with its vast undeveloped potentialities is most eloquent. Suffice it to say that the Hispanic scholar does not degrade his intellectual aspirations by indicating in his lighter moments such things as the following (quoted from our budget):

Foreign investments in Mexico are estimated at between \$1,500,000,000 and \$2,000,000,000, of which the American share amounts approximately to \$800,000,000. Mexican government bonds and American properties operating in Mexico are going up steadily.

In all the foregoing I note that I have said very little about the work going on at the university. I have simply indicated that it is still elementary in character. The following items may have their interest: We are offering next year besides the usual elementary work only two advanced courses, one literary, one practical. The literary course is a general survey of Spanish literature, the practical is a special study of Hispanic commerce, geography and Spanish business language. Both courses are to be given in the foreign language. Our extension courses are becoming more and more popular and new students are cropping up in all parts of the state. We have established a few centers where a university teacher visits once a month, four times for a quarter course. We could easily have more such centers if we had teachers available for just this kind of traveling work. On the campus *La Prensa* and *El Eco* are both daily features of the work. We have had one Velada and are working on plans for a second. The spirit at the first one was nothing short of an inspiration to the teachers of the department.

WHY STUDY FOREIGN LITERATURE

We study foreign literature for the mental drill, to acquire another language, to make new and better translations or to add to our present accumulation of poems and stories. But there is a better reason, a reason more to the point—that is, we study foreign literature to get the ideals and the thought life of the writer. When we grasp these we begin to understand the people themselves. With this new knowledge comes a keener appreciation of another nation's viewpoint, a better understanding of the people themselves.

To get the best results we must read the literature in the language in which it is written. It will be necessary to know the history, racial tendencies, manners and customs of the author's country, to study his early life and political inclinations. Nearly all of our Spanish-American writers have left their chosen field to write for or against a revolutionary movement, or to urge forward a great reform. Nor can we neglect the religious tendencies of a country. Writers do not get away from their religious training, or perhaps their lack of it. We now approach the why a writer may think one thing or another.

It is impossible to translate a story without putting into it our own ideas. For example, a Frenchman translating an English story puts into it the thoughts, the turns of mind peculiar to a French mind. An American translating a Spanish story reads into it the American calm and material viewpoint. He loses the flame of the highly strung Latin nature; the fire is too much quenched. A French professor said, "In Hugo's writings the French ideals are best shown in his poems." The American neglects the poems and reads and rereads *Les Misérables*. He considers it the best book of all fiction. If the poems and prose had all been read in French, would not the American grasp the French ideals and select the poems first?

I was walking in the park with a crowd of Mexican girls. Imagine my surprise to hear them say,

"Ganso, ganso, gansito,
¿A dónde va usted?"

It is easy to recognize the little jingle,

"Goosie, goosie, gander,
Where do you wander?"

Even in this insignificant rhyme something is lost. Try translating the inspiring words of Don Félix Lope de Vega Carpio:

"Oh libertad preciosa,
No comparada al oro,
Ni al bien mayor de la espaciosa tierra;
Más rica y más gozosa
Que el precioso tesoro
Que el mar del Sur entre su nácar cierra,
Con armas, sangre y guerra,
Con las vidas y famas,
Conquistado en el mundo;
Paz dulce, amor profundo,
Que el mar apartas y a tu bien nos llamas;
Oro, tesoro, paz, bien, gloria y vida. . . ."

No subject is more sung by all nations than Liberty. There are just as strong, just as beautiful things written in other languages. Yet no other language can express it as the Spanish has done for Lope de Vega and his people. Did you ever hear the *Marseillaise* or *Mexicanos al grito de Guerra* sung in English? The fine, the splendid pulse-thrilling sentiment is gone. They are dead. Can any humor be richer than *Don Quijote* in Spanish? Anything more like an imitation only than the translation?

Not the least of the charm of our foreign writers is the beautiful scenery used as a setting for their stories—their choice of words, the lights and shades, the mist over the mountain, the dew of the morning, the dark blue of the tropical sky, the wonderful constellations to be seen only in the tropics. No reader can study these descriptions and not see the soul of the artist who painted them in words. The Argentine writer makes a poem of the pampas, a breath of romance sweeps over it. The gaucho with his picturesque dress and horse is the very soul of the pampas. To translate these descriptions is merely to turn the pampas into a desert. Read it as it is written if you would see the soul of the gaucho, feel the vastness of the pampas, and take a real look into the mind of the writer. You will go away a wiser reader, for you have seen a new people.

To understand a people you must know how they enjoy themselves. A philanthropic American ordered a see-saw constructed on his coffee ranch near Vera Cruz. He spent a day teaching the natives how to use it. As soon as the lesson was learned, he left. The children, too, hastened away to really play. A bullfight is too brutal and too bloody for the American mind. But if we are trying to understand our neighbors better, we should read Emilio Castelar's *Una Corrida de Toros*. In the story the old count, the very spirit of Old Spain, makes a plea for the bullfight. Without it, he says, "The men become like women and the women like nothing." But by translating his burning appeal, the words lose their real force.

The music, the love-making, the dance are all their own. They do not borrow their customs from other nations. They are proud of their own. They love them as we love ours.

Nor can we neglect the humor of a nation. Every people's humor is its own. So much is it its own that other nations often fail to call it humor. We find the Englishman entirely without a bump of humor because he never sees a joke. Whose joke? What nation but a humorous one could produce *Don Quijote*? It takes every bit of our Yankee wit to be on the inside when the humor of the Spanish race is turned loose. To know a people you must know when to laugh with them.

We ask the questions: Why does the Spanish-American story so often end with a tragedy; why so much of love, hate, and jealousy; why does hate as well as love make the inspiration of the story; why must beauty of face always be necessary to a love story; why are tears used to express deep feeling by both men and women? Answering all these questions will do much to help us understand our charming neighbors in the Southland. With our present attitude of criticism we cannot understand them. We should not condemn them. It would be far better to learn to appreciate their

different attitude toward life. They in turn find us frigid, little given to emotion, with cold and expressionless eyes. They do not like the American woman. She is too independent and not a dutiful wife. A maiden may be loved by one nation's lovers for one charm, by another nation for an entirely different one. What we need is to understand each other better. Before the war we did not know the French girl. Now we know her patriotism, her love, her sacrifice, the charm of her manner and the depth of her soul. Every soldier will read the stories of France with a new understanding and appreciation, for he knows the land and its people.

Never in the world's history have nations been so near to each other, never could the Romance languages be read by more awakened minds, and never could the results be more vital to the world's history.

IDA BOHANNON

UNIVERSITY OF MISSOURI

EL OTRO LADO DE LA CUESTIÓN

Este artículo está dedicado a vosotros, mis compañeros en la enseñanza del sonoro idioma de Castilla. Está dedicado a vosotros como una voz de aperebimiento y quizás de alarma. En él va mi amor a la lengua que aprendí de mi madre y con él mi admiración a todo lo bello y mi respeto a todo lo justo.

No aisléis vuestra lengua castellana. No la separéis de su familia illustre, no sea que queriendo imprimirle distinción la convirtáis en paria. La lengua castellana siempre será la hermana de las otras hijas de la augusta Roma; pero al no poder exigir conceptos amplios ni esperar relaciones y encadenamientos científicos y filológicos de parte de quienes carecen de preparación lingüística, o que la han tenido dentro de líneas diferentes de las nuestras, no podemos esperar que los discípulos de castellano, si no se les dirige, consideren a esta lengua en sus relaciones de parentesco con las demás que se derivan del mismo tronco.

Hubo un tiempo en que se requirió demostrar las excelencias del idioma español, para revelar lo que vale como elemento de cultura. Fué necesario hacer ver que no es, como algunos pretendían, olvidando sus más grandes valores, una simple lengua de bulhoneros. Era necesario descubrir las excelencias para nosotros paladinas, pero para los demás recién descubiertas. Pero ahora el debate ha concluido y se he llegado a la situación, no exenta de peligros, en que es necesario detenerse si no se quiere desvirtuar el triunfo y tornarlo efímero.

No olvidéis la lengua de Francia, símbolo y mensajera del alma misma de la nación que reina sobre los espíritus. Era yo muy niño cuando leí de la pluma del gran maestro del siglo XIX, Víctor Hugo, la frase con que saludó al poeta un viajero alemán en un camino de las cercanías del Rhin; y siempre que pienso en Francia esta frase acude a mis labios: "¡Viva Galia Reina!"

Porque Gahia ha sido reina en los cerebros y seguirá siéndolo mientras el alma gala sea ese compuesto de gracia, de fuerza y de luz que hasta ahora ha sido.

Es necesario que vosotros, maestros de español, estudiéis profundamente la literatura y la vida de Francia si queréis conocer todavía más a fondo la literatura y la vida de España.

Hay cosas que son características de Francia y que es necesario tomar de ella para completar la vida espiritual de todos los hombres. Esa inquietud que no se satisface con lo presente, que sueña siempre con algo que los ojos materiales no ven, que quiere traspasar fronteras y desgarrar velos para descubrir lo que se encuentra en el eterno más allá; eso es Francia. Ese entusiasmo por todas las causas nobles; ese impulso a saltar a la defensa de todos los débiles; ese quijotismo que no puede dejar entuerto alguno sin tratar de enderezarlo; ese arranque por el cual las almas quieren siempre ponerse al lado de los pequeños y de los oprimidos; eso es Francia. Esa gracia que redime a la humanidad del mal gusto que deforma, de la pesadez que agobia, de la patanería que repugna; esa gracia que pone una llanita de luz en cada problema y una sonrisa alegre en cada sufrimiento con lo cual se hacen los problemas fáciles y los sufrimientos llevaderos; eso es Francia. Esa ironía que es la expresión de la victoria benévola y no de la impotencia clownesca; esa ironía que floreció en Grecia después de los triunfos contra los bárbaros y que cantó en Roma en la época de oro del Imperio, esa ironía que hiere con el análisis y cura con la caridad; eso es Francia. La locura de los hombres cuerdos que no se avergüenzan de cabalgar en Clavileño; esa locura que consiste en ver el fin de la ruta y la posesión del ensueño, y no los abrojos que aparecen en la senda; eso es Francia. Esa lágrima que cae de los ojos escaldados sobre los labios ansiosos ante todos los grandes sufrimientos que encona la desesperanza; esa simpatía que llora con el que llora y que pone a los corazones en contacto directo y cálido; eso es Francia.

Las naciones que desprecian estas cosas que forman el conjunto del alma francesa tienen el espíritu incompleto. Y nosotros no tenemos derecho para ayudar a la formación de espíritus truncos. La cultura dentro de las líneas hispánicas no es íntegra si no se ven las relaciones que existen entre ella y la cultura francesa. Es indispensable que en los cursos superiores de español se haga ver claramente al estudiante este estrecho enlace y se le haga comprender lo que ambas lenguas se deben una a otra, el papel que cada una de ellas desempeña por sí sola y el papel que las dos juntas desempeñan en la civilización humana. Que nunca el amor a la lengua española o el celo en defenderla lleve a nadie a desconocer el enorme valor que para el mundo entero tienen el idioma y el espíritu francés. El habla de Francia tiene su trono asentado en todas las almas de cultura cabal. Conservémosla en ese trono. Hagamos que lo comparta con su ilustre hermana, la lengua española.

GUILLERMO A. SHERWELL

WASHINGTON, D. C.

A SUMMER VACATION IN COSTA RICA

Last March, when I had high hopes of going to Madrid to repeat the summer course for foreigners and to see some things in Spain which I had missed in the summer of 1914, I fortified my hopes by securing a passport early. Influenced by previous notices in *HISPANIA* about possible summer courses in Puerto Rico and Costa Rica, I asked to have those countries, as well as Cuba, included in my passport. As time went on the trip to Spain fell out of my plans. Then came news of no summer work in Puerto Rico and Costa Rica. But one day in May I suddenly heard of three young woman teachers from the University at Columbus, Ohio, who were going to Costa Rica for their vacation regardless of summer courses for foreigners, and I hastily invited myself to accompany them. They sailed from New York on the United Fruit Company S. S. *Tolosa*, while I joined them at the Canal Zone by taking the *Heredia* from New Orleans to Cristobal.

Mine was a delightful voyage of five days on the Gulf and the Caribbean. In the stop-over at Colon there was plenty of time to see the workings of the great canal, and even to get a ride through it if one were so inclined. One more night on the sea brought us to Port Limon, where we were not able to dock for several hours because of the heavy swell. When we did get ashore there was a special train ready to carry the passengers up to San José. But as we wished to take by daylight all of that wonderful ride through enchanting scenery from the tropical belt of the coast up to the region of perpetual spring on the continental divide we spent the night in Limon. We attended the concert that night rendered by the municipal band in the beautiful public park. Next morning we took the regular train for the seven-hour ride up to the tiny republic's capital and metropolis, San José, situated on a plateau nearly 4,000 feet above the sea level.

The next step was to get located in a private family, not a boarding-house; otherwise one does not really get into the Spanish atmosphere and the thought of the people. Getting into families was not difficult for us, nor for two other teachers, from New York, who came to San José later. The six of us were located in five different families of good standing, some of which had never before had a boarder. The trick of getting in is done by bringing a letter of introduction to some native resident, or being acquainted with some one who has been properly introduced to a native family. Living in a Costa Rican family is a pleasant experience. The people are most kindly and considerate; the food is good and abundant, though it requires tactful suggestion to get variety and sufficient vegetables. In the matter of diet the native mind seems to consider eggs, meat, rice, beans, potatoes, and plantains as "food," while fruits and vegetables are merely *refrescos*. After a time I hit on a scheme to get more *refrescos* and less of the unvaried food: I found that nothing so pleases the Costa Rican hostess as to have one eat generously, while failure to do so distresses her; so I ate sparingly of what I did not care for or had tired of, and liberally of what I wished. Consequently, during the latter part of my stay in the family I enjoyed at table many of the fruits and vegetables which always abound in the city markets.

In a private family opportunities for conversation are endless. My family

was composed of a mother, four grown daughters, and two excellent women servants, while every day brought numbers of visits from relatives and friends. Need I say that talking was the order of the day for seven days in the week? And such speed! I'll venture there is no woman under the sun who can wag her tongue faster than the Costa Rican. It was fine practice for my ears when all talked at once.

The schools of San José are in session throughout the summer (having their vacations in the winter—called *verano*), and visitors are heartily welcomed. I never saw people enjoy so much having visitors at school. There are numerous public schools, a *Colegio para Señoritas*, and the *Liceo* for the older boys. At Heredia, seven miles from San José, is the beautiful State Normal, which is neither equipped nor attended as it should be. To all these schools the foreigner may go as often as he likes; teachers and pupils frequently asked me, on the street and elsewhere, when I was coming again.

For one with an inclination to read there is the Biblioteca Nacional, open for certain hours both day and night, with a good assortment of books in several languages. I spent many hours there, and have my notebooks to show for them. Among the Spanish texts there is a fine variety of classic and modern writers of both Spain and Spanish America. I never saw such beautiful editions of the *Quijote*, huge in size with full-page illustrations; and there is a volume of Campoamor's *Doloras* that is a joy to behold. Of course that library can not compare with the famous one in Madrid, but it would reflect credit on a much larger nation than Costa Rica.

Then there is the Teatro Nacional, said to be excelled in magnificence only by those of Paris, Milan, and Buenos Aires. While I was there the Serrador-Mari Company of Havana put on a series of good shows, giving preference to recent comedies of Benavente and the Quinteros. They were quite worth seeing. It always seemed queer at the theatre to see the first floor occupied only by men, who rose by unanimous consent and filed out for refreshments between acts. We of the boxes went out, too, like the bear that went over the mountain to see what he could see. What we saw was worth seeing: in the beautiful corridor—I can't recall the proper name of it—the men were lined against the wall watching the girls in their pretty evening gowns promenade back and forth.

Movies? To suit every taste. Most of the films are from the United States, arranged in both English and Spanish, and the various theatres are always filled. The audience freely sympathizes with or disapproves of the scene before it. I remember that in "The Heart of Humanity" the villain was well hissed. The orchestra also comes in for notice from the audience.

The Museo Nacional contains a number of collections of interest to the tourist. Among them I enjoyed most the great variety of stuffed birds and the relics, chiefly pottery of various kinds, dug from old graves of Indians. Among the birds there was a beautiful specimen of the quetzal, which is native to the country, I believe. I was told how the bird builds and occupies its nest, always entering on one side and leaving on the other so as not to injure those beautiful tail feathers. In the observatory of this museum I saw how earthquakes are recorded by the seismograph.

At home I sometimes find it hard on Sunday morning to get to a Bible class at ten. But in San José eight o'clock often found me at the *misa de tropa*

in the Cathedral, where I arrived in time to station myself on an end seat by the central aisle in which was to stand the company of soldiers with their guns and bayonets. One Sunday I noticed that one of the soldiers, who was a mere boy like many others of them, pointed out to a companion that I had gold braid on my suit. Then he looked at me with a kindly smile, and I wondered if he had ambitions to rise from the freshly laundered plain cotton suit which he was wearing to a braided uniform.

Somewhere I still have the invitation, heavily bordered with black crepe, or something resembling crepe, which invited my family to the most elaborate funeral of the summer in San José. I attended it. There was a great deal of ceremony. A width of black velvet carpet ran from the state entrance of the Cathedral to the heavily draped black catafalque on which the casket rested during the service. There were numberless candles and flowers, tiny pages in high silk hats and long-tailed coats, priests in costly robes, and beautiful organ music and singing. As the *difunto* had been a member of congress, etc., etc., there were present at the funeral many of the diplomatic representatives of other nations. Altogether it was a solemn affair of state.

In the region about San José coffee is the chief source of wealth, thanks to the Spaniard who introduced the plant into the country from Havana in 1796. Two things I wished very much to see: a coffee plantation in bloom and one ready to be picked. I think even those wonderful blossoming almond orchards in California must be equalled by a *cafetal* when every bush—they are not trees—stretches out its leafy branches decked with white jasmynes of delicate fragrance.

The coast region has its own sources of wealth, the chief among them being bananas. When I boarded the *Cartago* for my return to the United States and work, that good ship headed in the other direction in search of a cargo of bananas. We found them ready for us at Almirante, 30,000 bunches of them, packed in long lines of freight cars waiting to be transferred to the boat.

I never became reconciled to one characteristic—no, two—of Costa Rica. The first was the *zopilote*, a species of vulture, which rivals the poor in being always there. It's an ugly bird, without one graceful or pleasing feature. Perhaps that is the way a scavenger bird should be. At any rate, it gave me an uneasy feeling to look out and see a *zopilote*, or *zophiotes*, perched on a neighbor's roof, perhaps peering into his patio, looking for stray scraps of anything to eat. The other feature to which I could not become reconciled was a personal one, a very personal one—fleas. They were not at all offended by my aversion for them; on the contrary, they expressed especial fondness for me, all the time, everywhere. I almost never failed to pick up one or two on the way to the theatre, where I had to endure their capering and feasting during the entire performance.

Now, as I look back over my vacation in that land of perpetual spring, beautiful scenery on every hand, and comparatively cheap living—we paid 100 pesos a month for room and board, which, at the prevailing rate of exchange, varied from \$30 to \$34 in American money—San José seems to me the most desirable vacation ground, except Spain, for the American teacher of Spanish.

NINA WEISINGER

UNIVERSITY OF TEXAS

THE LOCAL CHAPTERS

THE NEW YORK CHAPTER.—The meeting of January 8, 1921, at Philosophy Hall, Columbia University, was marked by most interesting and detailed reports of the annual convention of the National Association held at Chicago the last days of December. Mr. Lawrence A. Wilkins, retiring President of the National Association, brought us much of the enthusiasm and fraternal spirit which characterized the meeting in the Middle West. He paid high tribute to the officers of the American Association of Teachers of Spanish and to the Executive Committee of the Chicago Chapter. Mr. Wilkins presented some of the most salient points treated by the various speakers on the program.

Mr. William A. Barlow, President of the New York Chapter, who accompanied Mr. Wilkins as delegate to Chicago, followed with a supplementary account of the work accomplished at the convention and emphasized its significance for American teachers of Spanish.

Señorita Maria Luisa Redoana, a young teacher of English in the schools of Argentina, gave a paper on "El Profesorado en Lenguas Vivas en la Argentina."

The members were greatly interested in the plan book of model lessons in elementary English exhibited by Señorita Redoana in illustration of her work at the Escuela Normal at Buenos Aires, of which she is a recent graduate.

On February 5, Señor Augustin Venturino, the eminent Chilean publicist, lecturer, teacher and student of sociology, addressed the chapter on "Sociología Chilena."

At the meeting of March 5, Mr. Lawrence Wilkins outlined plans for the summer course for teachers of Spanish at Madrid and provisions made for the sailing of New York teachers.

Mr. Max Luria described the advantage of the summer course for American teachers of Spanish, for which he has arranged with the Educators of Caracas, Venezuela.

The subject, "La raza española y América's 'Making'" was informally discussed by Señor Juan Cueto of Columbia University.

THE OHIO CHAPTER.—The newly organized Columbus Chapter held its January meeting at the Southern Hotel. Mr. J. C. Hambleton, principal of Trades High School, gave an address on Chile, and Mr. J. J. McDonald of the Spanish Department of South High School conducted a round table on problems in teaching the Spanish language.

Reports of the National Convention, held in Chicago, December 30 and 31, were made by Professor W. S. Hendrix and Mr. G. Nelson Graham of the Romance Language Department of Ohio State University.

On February 26, the chapter gave a dinner at the Southern Hotel. The toastmaster and President, Mrs. Della Maddox, of North High School, Columbus, presented Señor Santiago Gutiérrez of the Department of Romance Languages at the Ohio State University, who gave an appreciative account

of the life of Simon Bolívar. Students from Argentina in the university entertained with songs and poems. Professor W. S. Hendrix, in charge of Spanish at the Ohio State University, gave the humorous aspect of the use of both Spanish and English in beginners' composition. The work of Miss Gertrude Walsh of the University and North High School, as Secretary-Treasurer, was enthusiastically applauded by the Association members. An informal dance was enjoyed in the ballroom of the hotel. Here Professor Boring of the Ohio Wesleyan University, the Vice-President of the chapter, was prevailed upon to give his interpretation of a Spanish dance.

THE CHICAGO CHAPTER.—On Saturday, February 12, Gabriel García Jimeno, a native Filipino of Spanish parentage, who is now attending Senn High School, spoke for an hour on "Las islas filipinas." The boy lecturer showed excellent taste and judgment, as he spoke from first-hand knowledge of agriculture, industry, education, and social life in the islands. In referring to interesting native legends regarding "talismanes," "enanos," and "duendes," he expressed the opinion that the Philippines offer an interesting field to the folklorist.

At the meeting of March 12, Señora Isolina Flores gave an interesting paper on "Montevideo y El Uruguay," and Señor F. J. Soto discussed "El idioma español: Su enseñanza y aplicación comercial."

NORTHERN CALIFORNIA CHAPTER.—At the first meeting for the new year held in San Francisco on January 29th, the chapter had the pleasure of welcoming Professor Espinosa on his return from Spain. His enthusiastic support has always been an inspiration to the chapter. He spoke of his trip through Spain, telling us in his genial and inimitable way many interesting episodes in his search for "cuentos."

Sr. Arturo Araujo, "infatigable luchador por la Unión Centro-americana y defensor de la causa obrera," also addressed the meeting. He spoke of the aspirations of the people of the little republics of Central America for union, saying that when they separated from Spain in 1821 they organized under the name of "Estados Unidos de Centro América," taking their inspiration from our own young democracy.

A constitution modeled after that of the New York Chapter was adopted. It was voted that the dues should be \$3.00 a year, \$2.00 for the National Association and \$1.00 for the activities of the local chapter.

The second meeting of the year was held in San Francisco on March 19th. Sr. Antonio L. Schmidt, Canciller del Consulado de Méjico, addressed the meeting on "Méjico en el Momento Actual." He prefaced his remarks by a very earnest plea for the teaching of the Spanish-American pronunciation in preference to the Castilian as a means of facilitating commercial relations.

Mr. Pinkney, foreign trade adviser of the National Foreign Trade Convention, whose experience makes him particularly well informed in Spanish-American matters, spoke from the point of view of the business man and urged very strongly the adoption of the Spanish-American pronunciation.

GRACIA L. FERNÁNDEZ DE ARIAS

NEW UTRICHT HIGH SCHOOL,
BROOKLYN, N. Y.

NOTES AND NEWS

[Miss Vollmer, one of our new associate editors, has been appointed general notes and news editor, and will prepare from time to time such materials for publication in HISPANIA. Our members are kindly requested to send to Miss Vollmer directly all notes and news that they may consider of interest to HISPANIA readers. Miss Vollmer will handle all notes and news related to Spanish and the teaching of Spanish, with the exception of the work of the local chapters, which continues in care of Mrs. Fernández de Arias.—*The Editor.*]

Our President, John D. Fitz-Gerald, within the past year has been elected honorary member of the National Academy of Arts and Letters of Cuba, and corresponding member of the Royal Hispano-American Academy of Sciences and Arts of Cádiz.

Dr. Hómoro Serís, whose discovery of a new early edition of *Don Quijote* has attracted so much attention, has just been elected corresponding member of the Royal Academy of History of Madrid.

Professor C. P. Wagner of Michigan, Professor W. S. Hendrix of Ohio State University and Professors A. Beziat and P. T. Manchester of Vanderbilt University, will conduct parties to Spain to study in the summer courses at the University of Madrid.

A summer tour to the University of Mexico will be conducted by Professors Byron Cummings and Charles A. Turrell, of the University of Arizona. The summer school will include a course in Mexican Archaeology under Professor Cummings, who is Director of the Museum and Professor of Archaeology.

Professor Victor A. Belaúnde of San Marcos University, Lima, Peru, has been visiting our country during the last few months under the auspices of the Institute of International Education, giving various lectures on international, Pan-American, and Peruvian affairs at Harvard, Columbia, Chicago, Universities of Illinois, Washington, California, Stanford, and others.

Professor Raoul Ramirez of the University of Chile, Santiago, is Chilean exchange professor at the University of California for the year 1920-1921. Professor Charles Chapman of California is the California exchange professor at Santiago.

Mr. Archer M. Huntington, one of our Honorary Presidents, has been given the honorary degree of Doctor of Laws by the Universidad Central of Madrid.

One of our Honorary Presidents, Mr. Juan C. Cebrián, and Professor Aurelio M. Espinosa, editor of HISPANIA, have been recently elected corresponding members of the Real Academia Española.

In Central High School of Kansas City, Mo. (so Miss Grace Eads Dalton informs us), the Spanish Department has been very much "alive," not only in a literary manner, but also in doing charity work for the needy Mexicans in the city. On the twenty-fifth of February a *fiesta* was given. The program

contained several playlets given in Spanish; "Jota Navarra," a violin solo; "La Golondrina," a vocal solo; a Spanish dance, original themes, and several tableaux. The first-hour students gave a bull fight which proved to be the most comical number. After disposing of several *torcadores* the angry bull was killed by a skillful freshman *espada*. The songs sung at the *fiesta* were in Spanish. These had been printed in *El Herald*, the Spanish paper published by the students of the department. Two issues of this paper have appeared this year. Part of the proceeds of the *fiesta* was used for charity.

Misses Edith Johnson and Lois Hartman, of Stadium High School, Tacoma, Wash., have been granted a leave of absence for one term for study and travel in Spain.

"El Círculo Español," of Lincoln High School, and "Entre Nosotros," of Stadium High School, both of Tacoma, Washington, have instituted a foreign correspondence exchange with students of the Liceos of Valparaíso and Curicó in Chile.

The Department of Romance Languages invited the Modern Language Teachers to meet at Grinnell College, March 18 and 19. Professor A. E. Easterling, Iowa State College, presided at the Spanish section. Professor Hélène Evers, Grinnell College, gave a paper: "Some Plans for Second-Year Composition Work."

The departmental library of Grinnell College has a collection of lantern slides of Spanish views.

At Grinnell College the class studying Spanish Drama, wrote a three-act play in Spanish entitled, "El Descubrimiento." An attempt was made to have the subject, treatment, atmosphere, and essential characteristics typically Spanish.

At Colorado College, Colorado Springs, there are two candidates for the A.M. in Spanish; one thesis is on Don Álvaro, and the other on the Hon-duran poet, Juan Ramón Molina.

A program is being planned for the spring. Echegaray's "Cantante Callejera" and Alvarez-Quintero's "Mañana de Sol" will be presented by the Spanish Club, of which Mr. Charles Fraker, of Colorado College, is leader.

La Revista de Libros is a new bibliographical guide for the use of teachers, students, and lovers of Spanish, just issued by the Spanish Book Department of Doubleday, Page & Co.

A Spanish club for men and women has been organized at the University of Pennsylvania under the inspiring leadership of Professor Romero-Navarro. Meetings are held every other week in the International Students' House. Among the members are several natives of Spanish speaking countries. The programs are informal but seek to create a Spanish atmosphere by means of songs, dances, and plays. Phonograph records furnish a very enjoyable part of the program. Each member is given a copy of the words of the record to be played, thereby deriving profit as well as entertainment. At a recent meeting a group from the Kensington High School for girls presented a delightful little play, "¿Qué Felicidad!" by Señorita Marcial Dorado.

SYLVIA VOLLMER

NEW MEXICO NORMAL UNIVERSITY

SUMMER COURSES IN VENEZUELA

The members of the American Association of Teachers of Spanish have read in the February number of *HISPANIA* the invitation extended by the Venezuelan government to teachers of Spanish, who may wish to study in Venezuela during the summer months. This invitation has been eagerly taken advantage of by the Committee on Foreign Travel, which has taken definite steps to organize a party of teachers, who will leave New York City about the first of July.

The courses will be given in the interesting city of Caracas, the capital. Lying at an altitude of 922 meters (3,025 feet) in the beautiful valley of the Guaire River, it possesses a climate and natural surroundings unsurpassed by any of the capitals of Spanish America. Caracas must always be regarded as the birthplace of Simón Bolívar, of Miranda, of Andrés Bello, the famous poet, and the cradle of South American independence. Among the many worthy buildings of this capital, rich in their historical associations, are the university, the capitol, Miraflores (the official residence of the President), the cathedral, the Pantheon, the Bolívar museum, the Vargas hospital, the two theaters, and the Academy of Fine Arts.

In the exchange of correspondence carried on with the Minister of Education it was suggested that courses be given in Spanish conversation, advanced grammar, free composition, phonetics, history of South American literature, history of Spanish literature, South American history, and reading of Spanish texts.

The Minister of Public Instruction also informs the Committee that provision will be made to lodge the visiting teachers with the best Spanish-speaking families in Caracas. This, in the opinion of the committee, will be an invaluable experience, not only to acquire Spanish in a natural environment, but also to study the habits and customs of the people at very close range.

The party will be conducted by Mr. M. A. Luria, head of the Spanish Department of the DeWitt Clinton High School, New York City.

The return trip, including passage, room and board for a four- or five-week stay, and minor expenses should cost about \$325. It is absolutely essential that those who intend going signify their intention of so doing about May 1st or before, so that proper cabin accommodations may be secured. Full details as to passports, baggage, clothing, time of departure, etc., can be secured by addressing Mr. M. A. Luria, De Witt Clinton High School, 59th Street and 10th Avenue, New York, N. Y., or William Barlow, Chairman of Committee on Foreign Travel.

REVIEWS

THREE SPANISH AMERICAN TEXTS

- (a) **Cuentos Hispanoamericanos**, with grammar reviews and exercises. Edited by Cincinato G. B. Laguardia, A. B., Assistant Professor of Modern Languages, United States Naval Academy. Charles Scribner's Sons, New York, 1920. 12mo., xv + 247 pp. (184 text, exercises, etc., 63 vocabulary).

This collection contains twenty-one stories by twelve different authors, chosen from seven countries of Spanish America. It is unfortunate that so large a collection should not be more representative geographically. Certainly Mexico and Uruguay, for examples, have produced so many excellent short-story writers that they could well have a place here. The editor says the selections "are representative of what is being done in the short story in South America," which might justify the omission of Mexico. He includes, however, three stories by a writer from San Salvador. One selection, "El Provinciano Renegado," by Joaquín Vallejo (Chile) is not a story at all, but an article on life in the provinces by a writer long since dead (1858). Several of South America's best literary men are represented: Ricardo Palma, Rubén Darío, Blanco-Fombona, Manuel Ugarte, and younger men of note, such as Baldomero Lillo, Felipe Sassone, etc.

The book, according to the editor, aims to meet the needs of a second-year high-school class in Spanish or a second-semester college class, and is edited with this in view. The stories are divided into "lessons" of varying length, each lesson being followed by a *cuestionario*, various suggestions concerning themes to be written, some phrase drills, English sentences to be done into Spanish, points for grammar review, and *finally* explanatory notes on the text. Many teachers prefer not to have the continuity of a story broken in this way. If stories are to be used for class drill in conversation and composition—and the writer questions very much the pedagogy of this very common practice—why not let the class finish the story and then discuss it, write compositions on it, translate it by piecemeal back into Spanish, and juggle with it in any other way the teacher wishes? It is very doubtful whether a second-year high-school class could or should do any of these things. It is really not necessary for them to be able to say: "The Peruvians fought until the last round had been fired." They should *talk* and *talk*, but about everyday, commonplace things until a facility with the language has been acquired, and this is not done in the second year of high school.

These stories are excellent class reading and are very valuable as such. The vocabulary is well prepared, and the book is remarkably free from typographical errors. A very accurate map of South America, in colors, forms the frontispiece. Some illustrations would have added much to the attractiveness of the book, and are especially desirable in Spanish-American texts, since the average teacher is much less familiar with the countries described than

with Spain. With the present interest in Spanish America, texts of this kind are welcome and should contribute to a better knowledge of our Southern neighbors.

- (b) **Por Tierras Mejicanas**, by Manuel Uribe-Troncoso, sometime Professor in the University of Mexico. Illustrated. World Book Company, Yonkers-on-Hudson, New York, 1919. 12mo., xv + 179 pp. (127 text, 50 vocabulary).

Professor Uribe-Troncoso has written a very sympathetic book on Mexico, in simple style, suitable for high-school students very early in their course. He says very aptly: "There is a dearth of works in easy Spanish to serve as stepping-stones to the masterpieces of literature." No exercises in conversation are included, for the author says that students have enough to do to write the exercises in the grammar or method, leaving "little time for exercises based upon the reading text, and it has been deemed likely that many teachers would welcome a book that demands nothing more than an understanding of the subject-matter." With this the writer entirely agrees. It is a praiseworthy "sin of omission." The vocabulary is complete and the meanings carefully chosen.

The text is a comprehensive survey of Mexico. The first part describes its geography, climate, and principal cities. The second part gives a brief outline of the history of Mexico, from the earliest times. It is interesting, though not always stressing the most important facts and not always absolutely accurate. For instance, we find on page 67 the statement concerning Texas: "En 1845, se declaró independiente." Texans are rather proud of the nine years of independence from 1836 to 1845, when the State was annexed to the American Union. The historical sketch comes down to the Constitution of 1917, ending very appropriately with these words: "Del éxito de su aplicación en Méjico, el tiempo dirá." The third part treats of the national resources, mining, agriculture, commerce, and railways. The railway map on page 102 is not entirely accurate nor up to date. For instance, the chief city of the West Coast, Mazatlán, is not on this map, nor is Acapulco, which has been an important port in Mexican history. The last part contains two excellent chapters: "Cómo viven actualmente los mejicanos," and "Los problemas de Méjico." The former is a splendid treatment of the national life and existing social conditions, calling attention to many errors that are commonly made in judging the Mexican people. Finally, the problems of race and of lack of education that confront the Mexican government are outlined in the last chapter. Nowhere can there be found a more succinct discussion of these problems, and the book should be read by every student of Spanish in the Southwest, at least.

The text is preceded by a very valuable list of books on Mexico. The book is well printed and bound, the illustrations are interspersed throughout the text and add much to its understanding, as well as to the appearance of the volume.

- (c) **Páginas Sudamericanas**, by Helen Phipps, Instructor in Spanish in the University of Texas. Illustrated. World Book Company, Yonkers-on-Hudson, New York, 1920. 12mo., vi + 208 pp. (181 text, 25 vocabulary).

Miss Phipps has attempted to do for South America what (*b*) does for Mexico. If she has not succeeded as well, it is largely because the task is greater, covering so wide a field. The author's intention is "to supply conversation and composition material for classes taught by the direct method," and with this in view the sentences are simple and often stilted, showing the handiwork of an American teacher rather than of a native. They are, however, carefully written and free from grammatical errors. The book contains much valuable information, but does not arouse the same interest as the more spontaneous composition of (*b*). It is doubtful whether any "adapted" or "constructed" text can do this. As a handbook to aid the teacher in presenting South America to a class the book has great value, and is, perhaps, the best of its kind now available. While the style lacks variety, the treatment of each country is concise and does not become tiresome. The author groups the countries of South America under four heads: "La Costa Occidental" (Ecuador, Peru, Bolivia, Chile); "La Región del Río de la Plata" (Argentina, Paraguay, Uruguay); "El Valle del Amazonas" (Brazil); "La Cuenca del Mar de las Antillas" (Venezuela, Colombia). The history and geography of each is outlined, and in several cases separate chapters are devoted to certain products, as "El Cacao, la Industria Salitrera, la Hierba Mate, etc."

Unlike (*b*), each chapter is followed by a rather lengthy "cuestionario," which may be of value to the teacher of the direct method who knows but little Spanish. Those who speak the language well—Should they teach the direct method if they do not?—will probably prefer to form their own questions. In make-up the book is similar to (*b*). The maps and illustrations are good and help in holding the student's interest.

The ignorance of Spanish America among present-day high-school graduates is amazing. Among answers given recently in a college freshman class were these: "Montevideo is the capital of Brazil," "I don't know where Havana is," "Cuba is in South America," "Lake Titicaca is between the United States and Canada," "Bogotá is the capital of London." Apparently geography is not *taught* in our public schools in these days. Miss Phipps's little book may be very profitably used in our Spanish classes to teach some of the things the student should have learned elsewhere.

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Bosquejo Histórico de la Literatura Chilena: Domingo Amunátegui Solar, Santiago de Chile. Imprenta Universitaria. 1920. 8º. 669 pp.

Dr. Domingo Amunátegui Solar, Rector of the University of Chile, has recently had a limited number of reprints made of a series of studies published by him in the *Revista Chilena de Historia y Geografía*. This limited edition is explained by the author's intention to publish another in Paris shortly.

After the exhaustive study of the Colonial Literature of Chile by José Toribio Medina, a briefer treatment was needed for students who desired

an introductory study of that important period, and Dr. Amunátegui's *Bosquejo . . . Período Colonial*, 1918, met this need. The extension of the *Bosquejo* to a complete history of Chilean literature is not the first in the field. As early as 1889 Augusto Orrego Luco commenced the publication of a *Bosquejo del desarrollo intelectual de Chile*, but before the printing had been completed the greater part of the book was lost and only scattered copies of the incomplete text now remain. In 1909 Benjamin Vicuña Subercaseaux published a *Memoria sobre la producción intelectual de Chile*. The following year Jorge Huneeus Gana brought out the *Cuadro histórico de la producción intelectual de Chile*, written as an introduction to the Biblioteca de Escritores de Chile. In 1918 Samuel A. Lillo published the brief study, *Literatura Chilena*, and in 1919 Olivio Carrasco included a summary of Chilean literature in his *Letras Hispano-americanas*.

In the present *Bosquejo* Dr. Amunátegui has rectified errors in preceding studies, included additional material and thrown the light of critical judgment upon the facts. Beginning with the historic newspaper, *La Aurora de Chile*, he traces the development of literature up to the end of the nineteenth century. Details of the authors' lives identify their personality and appreciations of their works establish their contribution to the progress of letters. The most extensive treatment is given to Vallejo, Lastarria, Bilbao, the Amunátegui brothers, Barros Arana and Vicuña Mackenna although less prominent figures are not thereby obscured, most of them appearing in the chapters on the Instituto Nacional, the University of Chile, journalism, romanticism, memoirs, oratory, poetry, the drama and the novel. Of living men full discussion is devoted only to Alberto Blest Gana, whose long residence abroad affords sufficient perspective for criticism. In the closing chapters the literary movements of the century are summarized, present tendencies discussed, and mention made of writers of today with their most important works.

Undoubtedly the next edition will contain an alphabetical index without which ready reference is difficult. However, this cannot detract from the fact that the last work of Dr. Amunátegui is one to commend itself to all students of Spanish and will prove indispensable to the study of Chilean literature.

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BIBLIOGRAPHY

II. PERIODICAL LITERATURE

[Professor Hendrix, who now undertakes to review for HISPANIA the periodical literature, is just now ordering for his university the journals in question or arranging for exchange with our own review, so that it has not yet been possible to review up to date all the journals that are of interest to our readers. With his second installment of the periodical bibliographies Professor Hendrix hopes to begin the work as he has planned it. It is a source of pleasure and satisfaction to note the enthusiasm with which Professor Hendrix enters into the work, and the readers of our review should be congratulated on the fact that our valuable bibliographies of periodical literature are to be continued.—*The Editor.*]

PEDAGOGICAL JOURNALS

The Modern Language Journal, I. 5, Feb.—Lilian Stroebe, *Sectional Meetings: Programs and Management*. (Excellent suggestions by one who understands the difficulties involved.) C. H. Handschin, *Tests and Measurements in Modern Language Work*. (An explanation and illustration of the writer's language tests. See Miss Davidson's article in *Bulletin of High Points*, II, 9.) Ernest H. Wilkins and Rudolph Altrocci, *Current American Books for Italian Classes*. Clara Stocker, *Notes on the Infonation of Spoken French*. John Van Horne reviews Professor Northup's edition of *El Estudiante de Salamanca and other Selections from Espronceda*. Michael S. Donlan reviews *Spanish Selections for Sight Translation*, compiled by I. H. B. Spiers, and *Trozos Selectos*, edited by Arturo Fernández and Joseph M. Purdie.

6, March.—R. P. Jameson, *Club and Extra-Class Activities*. (These suggestions are directed mainly to the French club, but are helpful for the Spanish also.) Mrs. Margeret Hill Benedict, *Why My Children Speak Spanish*. L. L. Stroebe, *The Real Knowledge of a Foreign Country*. (The first of a series of articles on the subject. The author thinks that *realien* is overdone in the secondary schools, and suggests that the proper place for a course on the customs, geography, and history of a country is in the first year of graduate work. Some helps are given those whose Spanish is rather meager.) Erwin Escher, *The "Invention" of the Natural Method of Language Teaching*. (Mr. Escher finds that Gottlieb Heness, said to have been the "inventor" of the method, simply adapted what had been done in Europe before his day.) The *Notes and News* section of this number contains among other interesting items, the results of a survey of the enrollment in modern languages in Wisconsin. French and Spanish have not replaced German in the schools of that State. John Van Horne reviews G. Cherubini, *Curso Práctico de Español para Principiantes*.

7, April.—C. M. Purin, *The Importance of Foreign Language Study in the General Scheme of American Education*. (A reply to the opponents of modern language teaching, and a plea for an earlier beginning of foreign language study in the public schools.) Carlos Castillo, *A First Course in Spanish Conversation in College*. (The writer gives an analysis of the course, with some texts.) Joel Hatheway, *The Boston Authorized List of Modern Language Textbooks*. (The method used in choosing the modern language texts for the Boston public schools is explained.) Elizabeth Wallace, *The New French University*. (The movement to reorganize higher education in France.) W. R. Price, *Results of the Examinations for Approval for Oral Credit; The Licensing of Teachers of Modern Languages*. (This article applies to the State of New York. Mr. Price is discouraged; he thinks that we are "just where we were twenty years ago, in the matter of the special preparation of modern language teachers.") Lilian L. Stroebe, *The Real Knowledge of a Foreign Country*. (Continued from No. 6. This article is devoted to geography. A stimulating article.) John Van Horne, *The Collection of Data in Modern Language Teaching*. (A proposal to collect data on various phases of modern language teaching and publish the results annually.) Samuel M. Waxman reviews Isaac Goldberg, *Studies in Spanish-American Literature*.

8, May.—Wilhelmina Mohr, *An Experiment in Correspondence*. (This experiment deals with the exchange of letters between American and French students, but the same methods may be used in correspondence between American and Spanish-speaking students.) Samuel M. Waxman, *Fulminations of a College Professor, with Special Reference to Spanish*. (A series of entertaining—if not always convincing—criticisms on the current teaching of Spanish.) L. L. Stroebe, *The Real Knowledge of a Foreign Country*. (Continued from No. 7. This article treats of history.) The department of *Notes and News* has some interesting data on the enrollment in French, Spanish, and German in various states. The general tendency is that enrollment in modern foreign languages has declined, owing to the dropping of German. French and Spanish have not attracted all of those students who would have taken German. Joel Hatheway reviews Romera Navarro, *América Española*.

Bulletin of High Points, II, 1, Jan.—R. W. Sharpe, *The Project as a Teaching Method*.

2, Feb.—*Evaluation of Tests and Measurements for Our First-Term Pupils*. (Interesting results from various high schools.) Anon., *Awakening Interest in the Foreign Language*, in the section *High Points*, has many good suggestions.

3, March.—John L. Tildsley, *Salaries of High School Teachers, Principals, and Superintendents in New York City*. (The writer shows that while the salaries have been increased, their purchasing power is far below that of 1900 and 1912.)

4, April.—John L. Tildsley, *The Crisis in Education*. (The need for larger salaries to attract more and better teachers.) Registration figures for March 5, 1920, New York City, show an enrollment in French of 20,336, in Latin of 14,845, in Spanish of 28,801. The system of awards to students who

excel in Spanish, which has been prepared by the New York Chapter of the American Association of the Teachers of Spanish, is explained in this number.

5, May.—George C. Flint, *The Relation of Values*.

7, Sept.—Lawrence A. Wilkins, *Our Policy*. (The policy of this unique publication.) Frances Blumenthal, *Statistical Analysis of the Results of a Prognosis Test Given to Students Beginning French and Spanish*. Mary P. Eaton reviews Samuel Chester Parker, *Methods of Teaching in High Schools*.

9, Nov.—Edna H. Davidson, *A Report on the Use of Handschin Modern Language Tests in the Jamaica High School*. (The writer doubts whether these tests are accurate tests of language ability.) An item of interest to teachers of Spanish is the announcement that G. Reuschel, 110 Tremont Street, Boston, carries a very complete stock of Spanish and Spanish-American periodicals. Send for his price list.

10, Dec.—Lawrence A. Wilkins, *Oral Practice as an Aid to Reading a Modern Foreign Language*. (Mr. Wilkins contends that reading aloud helps one to comprehend the passage read.)

III, 1, Jan.—Helen B. Collins, *A Year in Spain*. (Sympathetic impressions of Spain by one who taught a year at the *Instituto-Escuela*, formerly the *Instituto Internacional*.) Marius Carpenter, *Shall a Student Be Taught To Speak a Foreign Language, or To Gain the Content of the Printed Page?* (He should be taught to gain the content of the printed page if he is allowed to choose two foreign languages begun in high school. Apropos of teaching phonetics the author makes the timely comment that "ability to transcribe (with phonetic symbols) is not synonymous with ability to pronounce.")

Die Neuren Sprachen, XXVII, 9-10.—Gertrud Wacker, *Spanische Phonetik*. (A review of T. Navarro Tomás, *Manual de pronunciación española*.)

XXVIII, 1-2.—Martin Kirsten, *Zur Pädagogisch-Psychologischen Grundlegung der Neusprachlichen Reform*. I.

3-4.—Martin Kirsten, *Zur Pädagogisch-Psychologischen Grundlegung*, etc. II.

5-6.—Ludwig Pfandl, *Pío Baroja*. (The writer gives Baroja highest rank among contemporary Spanish novelists.)

Education, XL, 6.—David B. Corson, *The Claims of the New Type Junior College*. (What the junior college is to be, if it is to be, is of great importance to both college and secondary teachers. The writer presents one phase of the college.)

7.—(This number is mainly devoted to psychological tests, and to the uninitiated is a fairly good introduction to the subject.) Stephen Sheldon Colvin, *The Purposes and Methods of Psychological Tests in Schools and Colleges*. Raymond Dodge, *The Educational Significance of the Army Intelligence Tests*. Adam Leroy Jones, *The Place of Psychological Tests in the Admission of Students to College*.

9.—William B. Aspinwall, *The Teacher Crisis*. (A discussion of the teacher shortage in the United States, nearly all of which is non-urban.) Arthur C. Boyden, *Teacher Training Is Indispensable. Shall It Be Raised to Collegiate Rank?* (The answer is in the affirmative.)

XLI, 5.—1 *Neglected Aspect of Education*. (A defense of the study of literature, especially the classics.)

6.—Mary L. Cobbs, *Latin, One of the Essentials of the New Curriculum*.

School and Society, XI, 269.—Carl Holliday, *Junior Colleges—If*. (The author points out some of the dangers inherent in the junior college which is controlled by the city school board. P. P. Brainard, *The First Step Toward a United Organization of Teachers*.)

270.—William James Mutch, *The Profit and Loss of a Holiday*. (A protest against too many holidays.)

272.—Percy E. Davidson, *German Language Legislation and the Spirit of American Education*. (An argument against the German language legislation which came as a result of the war.)

273.—James I. Weyer, Jr., *College and University Library Salaries*. (Librarians are generally poorly paid, and do not have the vacations of university professors.)

274. J. Warshaw, *Private Benefactions to State Universities*. (The University of Missouri is a good example of wise private benefactions, especially with respect to its endowed scholarships.)

275.—Richard R. Price, *Should Teachers Unionize Under the American Federation of Labor?* (The answer is negative, but a different type of union for teachers is desirable.)

278. Ruth Shepard Phelps, *Why Study French?* (An interesting restatement of some of the well-known reasons.)

284.—Charles H. Judd, *The Federal Department of Education*. George D. Strayer, *National Leadership and National Support of Education*. Charles W. Elliot, *Discussion*. (Dr. Elliot discusses the two papers on education printed in this number.)

285.—C. H. Benjamin, *Educational Vaudeville*. (The writer attacks some of the "frills" of present-day education.)

The Elementary School Journal, XX, 8.—(This number deals with national educational legislation pending before the last congress. As some of the bills will probably be re-introduced at the next congress the number is of interest at the present time.) The Smith-Towner Bill to create a national department of education is printed in this number. Samuel P. Capen, *Pending Federal Legislation*. George Drayton Strayer, *Why We Need a Secretary of Education*. W. P. Burns, *A Federal Department of Education*. Charles H. Judd, *Desirable Amendments of the Smith-Towner Bill*.

9.—H. O. Rugg, *Self-Improvement of Teachers Through Self-Rating: A New Scale for Rating Teachers' Efficiency*.

The School Review, XXVIII, 5.—R. M. Hughes, *Adequate Support of Higher Education from the Standpoint of the State*. (The writer proposes State junior colleges as a solution of the over-crowded condition of the elementary courses in the State universities. Figures dealing with the probable cost are given. Oscar Burkhard, *The Future of the Study of German in America*. (An argument for the reinstatement of the study of German in the schools of the country.)

6.—Leonard V. Koos, *The Flexibility of Requirements for Admission to Colleges East and West*. (Fifty per cent of the colleges in the West and ten per cent of those in the East do not have a foreign language requirement for entrance. Of those institutions which have foreign language requirements for admission, those in the East usually require five to six units, while those in the West average two units. Credit for a single unit of foreign language is accorded more freely in the West than in the East; only 21.6 per cent of schools in the West deny this credit.)

7.—James M. Glass, *Classification of Pupils in Ability Groups*. Elsie Garland Hobson, *Observations on Two Latin Vocabulary Tests*. John L. Stewart, *Uniformity of Teachers' Marks versus Variability*.

9.—Leonard V. Koos, *The Peculiar Function of the Junior High School*.

10.—Franklin Bobbitt, *The Objectives of Secondary Education*. W. Randolph Burgess, *Which Do We Want—Economy or Competence?* (Another article on the necessity for increased salaries for teachers.) Anon. reviews H. G. Atkins and H. L. Hutton, *The Teaching of Modern Foreign Languages in Schools and Universities*.

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NEW LIFE MEMBERS

Since the last list of new life members was printed in the February *HISPANIA*, the following persons have taken life memberships. The total number of life members now is forty-two.

Professor M. A. de Vitis, Pittsburgh, Pa.; Professor M. A. Luria, New York City, N. Y.; Professor C. E. Parmenter, Chicago, Ill.; Professor C. G. Allen, Stanford University, Cal.; Miss Charlotte F. Muckenhaupt, Poughkeepsie, N. Y.; Miss Emma A. Jensen, Washington, D. C.; Professor John W. Hill, Bloomington, Ind.; Miss Josephine W. Holt, Richmond, Va.; Miss Brita L. Horner, Jersey City, N. J.

HISPANIA

VOLUME IV

October, 1921

NUMBER 4

LECCIONES DE PRONUNCIACIÓN ESPAÑOLA

COMENTARIOS A LA PROSODIA DE LA REAL ACADEMIA

IV. CONCEPTO DE LA PRONUNCIACIÓN CORRECTA

"En esto del hablar polido, así es,— dijo el Licenciado —por-que no pueden hablar tan bien los que se crían en las tenerías y en Zocodover como los que se pasean casi todo el día por el claustro de la Iglesia Mayor, y todos son toledanos. El lenguaje puro, el propio, el elegante y claro está en los discretos cortesanos, aunque hayan nacido en Majalahonda."—Cervantes, *Don Quijote*, segunda parte, cap. XIX.

Para orientarse convenientemente en el estudio y enseñanza de la pronunciación española es necesario tener idea clara de los siguientes extremos: (a) Existe en Castilla una pronunciación vulgar, distinta de la pronunciación corriente entre las personas ilustradas. (b) La pronunciación corriente de Castilla entre las personas ilustradas se usa también frecuentemente, entre las clases cultas, en las demás regiones españolas, es la pronunciación que la Academia recomienda, la que se enseña en las escuelas, y la que de un modo general practican y cultivan los oradores, los catedráticos y los actores españoles, cualquiera que sea la región en que cada uno haya nacido. (c) Esta pronunciación culta y general, que es sin duda la que interesa aprender a los extranjeros que aspiren a hablar correctamente nuestro idioma, debe llamarse propiamente "pronunciación española." El nombre de "pronunciación castellana" debe reservarse, según se va ya haciendo corriente entre los filólogos, para designar la pronunciación vulgar propia del pueblo inculto de Castilla.

Estos extremos son en realidad tan conocidos que casi no vale la pena de gastar el tiempo en explicarlos; pero ha habido, sin embargo, quien ha dicho que en Castilla, doctos e indoctos, intelectuales y obreros, señores y criados, todos pronunciábamos aproximadamente de la misma manera, y esto es tan inexacto y tan absurdo que conviene llamar la atención sobre ello para evitar los prejuicios que tal

opinión podría ocasionar a aquellas personas que incautamente la aceptasen.

Yo no podré decir aquí lo que es concretamente la pronunciación popular de Castilla en las diversas modalidades y variantes que esta pronunciación presenta, según se trate de los pueblos o de las ciudades, de los labriegos o de los artesanos, y según se considere la Castilla montañesa, la riojana, la burgalesa, la alcarreña o la manchega; pues, es ésta una materia complicada y difícil que yo mismo no he estudiado aún suficientemente, ni sé que haya sido estudiada por nadie; pero sí podré dar bastantes datos para que no quede duda alguna de que se trata, en efecto, de una cosa claramente distinta de lo que es la pronunciación normal y corriente entre las personas instruidas de Castilla y de las demás regiones de España.

La pronunciación vulgar castellana, como la de otras regiones españolas e hispanoamericanas, cierra las vocales *e*, *o*, en hiato o en sinéresis, más que la pronunciación correcta, llegando a igualarla en muchos casos con las vocales *i*, *u*: *pior* peor, *candial* candeal, *empiorar* empeorar, *rial* real, *lialtá* lealtad, *piazo* pedazo, *espiazar* despedazar, *ciazo* cedazo, *tuavía* todavía, *almuadón* almohadón, *pueta* poeta, *cuagular* coagular, *traí* trae, *caí* cae, *paice* parece, *bacalau* bacalao, *cuidiau* ciudadano, *refriau* resfriado, etc.

La *e* del diptongo *ei* suena en el habla vulgar de algunas partes de Castilla más abierta que en la pronunciación correcta, alcanzando a veces el sonido de una *a* más o menos palatal: *paine* peine, *painar* peinar, *ray* rey, *raina* reina, *saís* seis, *vainte* veinte, *azaite* aceite, *lay* ley, etc.

En pronunciación vulgar ocurren corrientemente elisiones de vocales y de consonantes no admitidas ni toleradas por la pronunciación correcta: *tiés* tienes, *viê* viene, *quiên* quieren, *quián* quieran, *quíás* quieras, *quíó* quiero, *fuá* fuera, *fuás* fueras, *fuamos* fuéramos, *fuais* fuérais, *miá* mira, *miusté* y *misté*, mire usted, *puó* puedo, *puás* puedas, *fi* fui, *fimos* fuimos, *custión* cuestión, *custionar* cuestionar, *mu* muy, *ande* adonde, *diquia* y *dica* de aquí a, *munchismo* muchísimo, *feismo* feísimo, *má visto* me ha visto, *sá roto* se ha roto, *cás dicho?* que has dicho?, *te voá dar* y *te viá dar* te voy a dar, *ca el cura* y *cal cura* casa del cura, etc.

La elisión de la *d* intervocálica, tolerada de un modo general en las palabras terminadas en *-ado* (*comprado*, *tomado*, etc.), se extiende en el habla vulgar a otros muchos casos que el uso correcto no autoriza ni consiente: *bofetá* bofetada, *espantá* espantada, *comía*

comida, *perdío* perdido, *dco* dedo, *mico* miedo, *escurrizo* escurridizo, *pué* puede, *puá* pueda, *to* todo, *na* nada, *cara e tonto* cara de tonto, etc.

Según se trate de unos u otros lugares o comarcas, la *s* vulgar castellana, en posición final de sílaba, presenta diversos matices, desde el sonido palatal, análogo al de la *sh* inglesa hasta el de una mera aspiración más o menos señalada, pasando, además, por ciertas transformaciones que, aunque sólo sea aproximadamente, pueden indicarse de este modo: *lor deos* los dedos, *lor domingos* los domingos, con *r* fricativa sonora; *arcenso* ascenso, *arcender* ascender, con *r* fricativa sorda o sonora; *efarrar* desbarrar, *lafacas* las vacas, con *f* bilabial o labiodental; *ejarrar* desgarrar, *lojatos* los gatos, con *j* más o menos relajada, etc.

Los diptongos *ue*, *ie*, en posición inicial absoluta, en pronunciación enfática o precedidos de *n*, desarrollan ante sí vulgarmente una *g* oclusiva: *güerto* huerto, *güeso* hueso, *güevo* huevo, *güeco* hueco, *guierro* hierro, *guielo* hielo, *guierba* hierba, etc. El diptongo *ue* desarrolla también, en ciertos lugares, en vez de *g*, una *b*: *buerto*, *bucso*, *buevo*, etc. La *b* y la *g* se sustituyen mutuamente; por lo demás, en otras muchas formas vulgares: *abuja* aguja, *bujero* agujero, *cobollo* cogollo, *jubar* jugar, *gomitar* vomitar, *sabudir* y *sagudir* sacudir, *agüelo* abuelo, etc.

Para no hacer demasiado larga esta noticia bastará añadir que los grupos ortográficos *cc*, *ct*, *x* (*cs*), *gn*, *mn*, *bs*, *bt*, *bst*, *nst*, etc., tienen en la pronunciación vulgar, en la mayor parte de los casos, distinto tratamiento que en la pronunciación de las personas instruidas: *ación* acción, *lección* lección, *dotor*, doctor, *retor* rector, *reuto* recto, *astor* actor, *arquiteito* arquitecto, *desaminar* examinar, *desención* exención, *deixigente* exigente, *inorante* ignorante, *indino* indigno, *coluna* columna, *oservar* observar, *suterranio* subterráneo, *astencerse* abstenerse, *costruir* construir, *istrución* instrucción, etc.

Un estudio minucioso de la pronunciación castellana en el cual, juntamente con las ciudades, se tuviese en cuenta el mayor número posible de lugares, aldeas y caseríos, dentro de cada una de las comarcas que forman esta extensa región, podría señalar los límites y circunstancias de cada uno de los fenómenos arriba indicados y de otros muchos que aquí no se mencionan.

Dentro de cada ciudad castellana, el uso de la pronunciación culta alcanza una extensión considerable entre magistrados, catedráticos, sacerdotes, maestros y, en una palabra, entre todas aquellas personas dueñas de un cierto grado de instrucción: la pronunciación vulgar

impera, por su parte, en los pueblos rurales, entre labradores, pastores, leñadores, carreteros, etc.; pero claro es que entre lo correcto y lo vulgar existen además, así en los campos como en las capitales y en la Corte, formas intermedias más o menos distintas entre sí, las cuales se manifiestan sobre todo en las clases bajas de las poblaciones importantes, en los artesanos semiinstruidos, en los labriegos letrados y en los obreros y criados de origen campesino a quienes la ciudad suele corregir alguna parte de sus vulgarismos más salientes. Las familias burguesas conocen bien la necesidad de evitar que sus niños aprendan los vulgarismos de las criadas. Graduar todos estos matices sería cosa tan difícil como medir el nivel de cultura de cada gremio. Pero no se trata, naturalmente, de saber si los zapateros o los sastres pronuncian mejor o peor que los de cualquier otro oficio. Basta advertir que de un modo general la pronunciación de las clases artesanas está en cualquier población más cerca de la forma vulgar que de la forma culta.

La extensión e importancia de esta pronunciación vulgar se comprenderá bien si se tiene en cuenta que, aparte del elemento vulgar de las capitales, esos pequeños pueblos agrícolas, faltos de escuelas y de comunicaciones, donde aún hay tantas personas que rara vez han estado en la ciudad, ni han montado en el tren, ni apenas saben leer constituyen la mayor parte de la población castellana. De los 150,462 habitantes que el *Nomenclator de España* señala a la provincia de Soria, solo 6,509 corresponden a la capital, hallándose los demás repartidos entre 552 pueblecillos y 23,239 casas de labor. De los 200,186 habitantes de la provincia de Guadalajara, sólo corresponden a la capital 10,225, repartándose los demás entre 509 pueblos y 21.042 casas de labor. La provincia de Burgos consta de 1,263 pueblos, aldeas y caseríos y 13,725 casas de labor, reuniendo en suma 338,828 habitantes, de los cuales solo corresponden a la capital 27,314. Las demás provincias de Castilla, con excepción de Madrid, ofrecen datos análogos a los ejemplos citados. Las ciudades de Ávila, Burgos, Ciudad Real, Cuenca, Guadalajara, Logroño, Palencia, Santander, Segovia, Soria, Toledo y Valladolid, solo dan, en fin, un contingente total de 225,858 habitantes, mientras que la suma de los habitantes de los pueblos que se hallan en esas mismas provincias asciende a 2.677.721. Estos datos demuestran que sólo una ligereza demasiado presuntuosa podría llevar a alguno a creer que unas cuantas notas, recogidas en un breve viaje de ciudad en ciudad entre la dependencia de los hoteles y los viajeros del ferrocarril, habían de ser bastante

fundamento para autorizarle a hablar seriamente de lo que es la pronunciación castellana.

Los gramáticos españoles al definir la pronunciación correcta se han referido corrientemente, no al uso general de Castilla, sino al de las personas ilustradas. Juan de Valdés en su *Diálogo de la lengua*, hacia 1534, indicó como norma de buena pronunciación “el uso de las personas discretas nacidas y criadas en el reino de Toledo o en la Corte”; el erudito D. Juan López de Velasco, en su *Ortografía y Pronunciación castellanas*, 1582, manifestó asimismo, que se había guiado sobre este punto “por lo conferido y platicado con personas de letras graves y curiosas que residen en Corte y fuera de ella”; y otros autores como Alejo Vanegas, 1531, y Miguel Salinas, 1563, se expresaron en términos semejantes, ateniéndose en general, en cuanto a la pronunciación correcta, al uso de los doctos o, como decía Salinas, al consentimiento de los eruditos. La opinión de Cervantes, clara y expresiva, va como lema al frente de este artículo. El ortólogoista Sicilia, 1828, recomendaba, por su parte, “la pronunciación del bello sexo entre las señoras que han recibido una educación conveniente, y con especialidad las que se encuentran en el gran trato de la capital y de la Corte.”

La Academia Española en su *Diccionario de Autoridades*, 1726, abogó insistentemente por la adopción, en la pronunciación y en la escritura, de los grupos cultos, *cc*, *ct*, *pt*, *bst*, *nsc*, etc.; en la primera edición de su *Ortografía*, 1741, advirtió a este propósito que en cuanto a la escritura de tales grupos “se debía seguir en todo a la pronunciación de los que saben hablar según el estilo de la Corte”; y en 1870, al dedicar por primera vez una parte de su *Gramática* al estudio de la prosodia española, la Academia declaró convenientemente su criterio respecto a la pronunciación correcta, con las siguientes palabras, cuyo sentido no ha sido modificado por ninguna de las ediciones posteriores de dicha Gramática: “Debe tenerse entendido que todas aquellas reglas prosódicas que solo pueden comunicarse de viva voz y practicarse imitando lo que se oye, consideramos como norma o modelo de pronunciación y acentuación las de la gente culta de Castilla.”

Cualquier rústico aldeano de Castilla y cualquier obrero panadero o albañil, por ejemplo, saben bien que su pronunciación es distinta de la que usan las personas “finas” de la Corte o de la ciudad; los actores emplean la pronunciación castellana vulgar cuando el carácter de los personajes que representan lo requiere, y hay muchas obras lite-

rarias, y sobre todo de teatro, referentes a la vida popular castellana y, más especialmente, a las costumbres populares madrileñas, cuyos autores han procurado poner por escrito la pronunciación vulgar, aunque solo, naturalmente, en sus rasgos más salientes y sin tratar de realizar una transcripción metódica y completa. Podrían citarse entre estas obras, por lo que se refiere a los pueblos, "*Señora ama*" y *La Malquerida* de Benavente, *La alcaldesa de Hontanares* de J. Rincón Lazcano y E. Montesinos, y *La Tierra* de López Pinillos, y por lo que se refiere al habla popular madrileña, que es la que tiene una literatura más abundante, *Los Chicos de la Escuela* y *El Pobre Valbuena* de C. Arniches, *Agua azucarillos y aguardiente* de Ramos Carrión, *La Verbena de la Paloma* de Ricardo de la Vega, *La Calle de Toledo*, *Los Barrios Bajos* y *Chulaperías* de López Silva, y otras muchas. Las siguientes líneas son del drama de Benavente *Señora Ama*, cuya acción se desarrolla, según indicación del mismo autor, en un pueblo de Castilla la Nueva:

"Pola.—¿Pero es que de mi hija y hay quien *puea* decir otro tanto? Es que tú *tamién* has ido a creerte de más de cuatro que bien las *conozgo*, y serán las que habrán ido a *ecirle* al ama lo que *haigan querio*. . . . Que a eso vengo, a hablarle yo *tamién*, y que sepa de mi boca la *verdá* de too.

Gubesinda.—¡Mejor te *hubicas estao* en tu casa! Lo que el ama *quíe* es no verte ni oírte, a tí ni a ninguna. ¡Sinvergonzonas! ¡*Desastrás*! Que no sé como teneis cara *pa* presentaros *ande* ella pisa. . . . Ay, si no *fuca* una santa, que de puro santa *paece* boba, como le digo yo y le decimos todos! . . . ¡Ay, si vosotras *tuciais* vergüenza! ¡Y si *tucían* vergüenza vuestros maridos, que con eso bastaba, aunque no la *tuciais* vosotros!" J. Benavente. *Teatro*, tomo XVII, Madrid, 1909, pág. 11.

Como nuestra del estilo popular madrileño pueden citarse las siguientes frases de *El Santo de la Isidra*, una de las obras de este género más celebradas y aplaudidas:

—"Pero ¿*quiés* callar, señor? *Miá* que *pué* volver.

—¡Gachó! ¡*Tiés* un timbre la mar de escandaloso!

—¡Déjame, que lo *quíó* matar! . . .

—¡Oye, tú, *incorruta*!

—¿Qué pasa, maestro?

—*Na*, que *u* sacudes *pa* otro *lao*, *u* me compras un *impremeable*. . . .

—Y ¿qué le *paece* a *usté* mi balcón seña Ignacia? *Miste* la enredadora, digo, la enredadera, *Cudiao* que trepa, ¿eh? Y *miste* qué dos tientos de clavetes." . . . C. Arniches, *El Santo de la Isidra*, Madrid, 1918.

Creer que este lenguaje se usa también en Castilla entre las personas instruidas sería desconocer enteramente la lengua y la sociedad españolas.

La Academia y la opinión general, según queda indicado, señalan como norma y modelo de pronunciación correcta no la pronunciación de los campesinos, ni la de los obreros, ni la de los menestrales castellanos, sino la de aquellas gentes de Castilla que ejercen alguna profesión intelectual, que han estudiado una carrera o han recibido, en fin, una educación esmerada. Se trata, por consiguiente, de una forma de pronunciación real y efectiva y no de una abstracción erudita, mantenida teóricamente por la Academia y por las escuelas. Para describir esta pronunciación, según yo he hecho en mi *Manual de Pronunciación Española*, basta atenerse a lo que en Madrid puede observarse abundantemente en la Universidad, en el Ateneo, en las Academias y en todo círculo o sociedad en que se reúnan personas instruidas.

Se ha dicho, que dentro de Castilla, la ciudad en que mejor se pronuncia es Burgos. Nótase, sin embargo, que en aquellos pocos casos en que la pronunciación culta muestra alguna discrepancia entre Burgos y Madrid, la Academia y el uso literario o artístico, se refiere a la acentuación fuerte de las partículas posesivas *mi*, *tu*, *su*, acentuación corriente en el habla culta y popular de una gran parte de Castilla la Vieja y desusada, por el contrario, en Madrid, Toledo y demás ciudades de Castilla la Nueva. La Academia condena dicha acentuación (Gramática, 1917, pág. 468). Otro caso análogo es el de la *d* final, pronunciada corrientemente por los castellanos viejos, doctos o indoctos, y por el pueblo bajo madrileño como *z* sorda, pero proferida de un modo general como *d* fricativa más o menos relajada por las personas cultas madrileñas, toledanas, etc. La Academia, también en su Gramática, dice a este propósito lo siguiente: "Aunque ha de tenerse por modelo de pronunciación la de la gente culta de Castilla, esta regla padece excepción respecto de la *d*, que a fin de vocablo suena impropriamente en labios de muchos castellanos como *z*. *Madriz*, *saluz*, en vez de *Madrid*, *salud*."

Con estas pequeñas diferencias o con alguna otra discrepancia no más importante que éstas, la pronunciación correcta, más abundante en Castilla que en ninguna otra parte, se usa también, sin embargo, en las demás regiones españolas. En Oviedo, en Bilbao, en Zaragoza, en Valencia, en Murcia y en cualquier otra ciudad española se encuentran muchas personas cultas que pronuncian correctamente nuestro idioma. El cultivo de dicha pronunciación tiene en todas las provincias de España una tradición secular. Ya en 1614 Ambrosio de Salazar, sin ocultar que la pronunciación anda-

luza le agradaba más que ninguna otra, reconocía la conveniencia de atenerse prácticamente en sus enseñanzas al uso de Castilla. Lo que Fernando de Araujo. 1894, trató de describir en sus estudios fonéticos fué asimismo la pronunciación correspondiente a "ese lenguaje medio que podemos llamar oficial o nacional" que es el que generalmente usan "todas las personas cultas de las grandes poblaciones sea cualquiera su procedencia."

La mayor parte de las personas que constituyen la clase intelectual madrileña procede de regiones dialectales. Entre los 30 profesores que forman la Facultad de Letras de la Universidad de Madrid, sólo hay once castellanos; los demás son: 7 aragoneses, 5 andaluces, 4 valencianos, 1 asturiano, 1 gallego y 1 menorquín. Una proporción análoga se da entre los profesores de las demás Facultades, entre los políticos, entre los escritores y entre los artistas. Muchas de estas personas de origen dialectal pronuncian tan correctamente como si hubiesen nacido y se hubiesen criado en Castilla. Algunos han tenido que corregir en Madrid ciertas huellas fonéticas de su tierra natal; otros adquirieron la pronunciación correcta en su propio país. Varios de ellos, oradores o actores, figuran como maestros de la palabra y como modelos de dicción correcta. Basta citar, como oradores de pronunciación irreproachable a D. Antonio Maura, Director de la Academia Española, nacido en Mallorca; a D. Juan Vázquez Mella, prohombre tradicionalista, natural de Asturias, a D. Melquiades Álvarez, jefe del partido reformista, nacido también en Asturias, a D. Alejandro Lerroux, jefe del partido republicano, natural de Andalucía, y a D. Juan La Cierva, conocidísimo político y abogado, natural de Murcia. El P. Luís Calpena, recientemente fallecido, orador eclesiástico predilecto de la aristocracia madrileña, era alicantino, de Novelda. Otro orador eclesiástico eminente, modelo de pronunciación correcta, el Sr. Vázquez Camarasa, magistral de la Catedral de Madrid, es extremeño, de Almendralejo. Sería fácil continuar esta enumeración.

La escena, principalmente, requiere una pronunciación limpia y correcta. El público no toleraría en las tablas una *Doña Inés* con acento catalán o un *Don Juan* aragonés o un *Segismundo* andalúz. Hay un actor muy conocido que, no obstante sus grandes facultades artísticas, necesitó vencer graves dificultades, a causa de su pronunciación dialectal, antes de conseguir el lugar que hoy ocupa en los teatros madrileños. Hay otros, en cambio, que deben parte de su renombre a la pureza de su dicción. Los directores de escena, los

críticos y el público imponen, en fin, a los actores una especial atención sobre este punto, lo cual no es obstáculo para que muchos de los cómicos que actúan en Madrid, y hasta la mayor parte de los que hoy figuran entre los más notables, sean precisamente personas que han nacido fuera de Castilla. Díaz de Mendoza es murciano, Catalina Bárcena, cubana; Emilio Thuillier y Francisco Fuentes, andaluces, y Margarita Xirgú y Enrique Borrás, catalanes.

No puede caber la menor duda de que la pronunciación correcta no es en España privilegio exclusivo de los castellanos. Así como en la elaboración y perfeccionamiento de nuestra lengua escrita han colaborado gramáticos y literatos de todos los países en que se habla español, en el cultivo literario y artístico de la pronunciación correspondiente a ese mismo idioma han puesto también su esfuerzo y su estudio españoles de todas las regiones. Los moldes fonéticos de esta pronunciación, así como toda la estructura lingüística de nuestro idioma, proceden fundamentalmente del habla de Castilla; pero, empleando frases del magistral artículo con que el Sr. Menéndez Pidal inauguró la publicación de *HISPANIA*, puede decirse que "el esfuerzo aunado de todos los espíritus cultivados y de todos los literatos insignes que se han transmitido" ha hecho que "ese producto histórico cultural que por antonomasia se llama lengua española" constituya fonéticamente, más aún que bajo otros aspectos, una entidad distinta del habla popular castellana, la cual, lo mismo que las demás variedades dialectales, "vive como sierva del terruño, ligada indisolublemente al territorio donde nació." El Sr. Menéndez Pidal demostró suficientemente en dicho artículo que para designar el conjunto de nuestro idioma literario, es más exacto el nombre de "lengua española" que el de "lengua castellana." Una vacilación injustificada hace que la Academia, cuyo propio nombre es "Academia de la lengua española," dé a su *Gramática* el título de *Gramática de la lengua castellana*. Lo que queda dicho sobre la pronunciación demuestra asimismo la conveniencia de aplicar la denominación de "pronunciación española" a la que corresponde a la lengua culta y general, y el de "pronunciación castellana" a la que usa propiamente el vulgo castellano. No hay una pronunciación culta o correcta que se pueda considerar circunscrita a Castilla y que deba llamarse "castellana." La pronunciación que usan las gentes cultas de Castilla es la que por antonomasia llamamos pronunciación "española." Enseñar la pronunciación "castellana" a los extranjeros sería, pues, en este sentido, hacerles hablar como hablan en Castilla las gentes incultas de los pueblos y el vulgo de las ciudades.

Los principales rasgos fonéticos en que la pronunciación de las personas cultas hispanoamericanas se diferencia de la pronunciación española consisten, como es sabido, aparte de la entonación, en el seseo o pronunciación de la *c* y de la *z* como *s* (*haser* hacer) y en el yeísmo o pronunciación de la *ll* como *y* (*cabayo* caballo). Ambos fenómenos son también corrientes en Canarias y Andalucía y se extienden más a menos por Murcia y Extremadura. El yeísmo se da además, en el habla vulgar, en Madrid y en otros puntos de Castilla. La entonación varía, no sólo entre España y América, sino también dentro de España entre región y región y hasta entre pueblos cercanos de una misma comarca. El castellano vulgar, por su parte, no tiene tampoco la cadencia característica de la pronunciación correcta.

Reconócese generalmente la conveniencia de corregir el yeísmo. Bastianini, por ejemplo, en su *Prosodia* (Buenos Aires, 1914, pág. 35) dice, refiriéndose a la Argentina: "El yeísmo es vicio que debemos combatir y desarraigar completamente, por lo menos del lenguaje culto." Por razones fonéticas especiales, relacionadas acaso con la diferencia articulatoria que existe entre la *s* normal española y la *s* andaluza e hispanoamericana, el seseo se halla evidentemente en dichos países más arraigado que el yeísmo.

La pronunciación española correcta requiere saber distinguir entre la *s* y la *c* o la *z*; pero, como ha notado con razón el Profesor Federico de Onís, de la Universidad de Columbia, el oído español está tan acostumbrado al seseo andaluz e hispanoamericano, que ni este fenómeno produce dificultad alguna para entendernos mutuamente ni es tenido en ninguna parte de España en el concepto de un dialectalismo vulgar. La experiencia demuestra abundantemente que las personas criadas en Andalucía o en la América española pueden usar el seseo hasta en los círculos madrileños más selectos sin causar la menor extrañeza y hasta sin llamar la atención. Los andaluces e hispanoamericanos que adoptan en este punto la pronunciación culta española no lo hacen, pues, por evitarse censuras ni molestias de ninguna clase, sino por el natural deseo de expresarse en una forma que, además de ser considerada como la más correcta, es la única que proporciona la ventaja, siempre grata, de poder alternar en España con toda clase de personas sin mostrar indicio alguno involuntario respecto a la región o país de que cada uno procede.

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VIAJES POR ESPAÑA

III. LA FUENTE DEL EBRO

Terminado mi breve viaje por Santander, Cabuérniga, Tudanca, Santillana, Torrelavega y pueblos vecinos salí para el sur, camino de Castilla. Pero los amigos santanderinos me habían recomendado que pasara unos días en Reinosa, en el extremo sur de la provincia de Santander con la seguridad de que allí podría recoger muchos cuentos y romances. ¡Cuánto me alegro de haber seguido sus consejos pasando unos días en este pueblo bello y pintoresco situado en las cumbreras de la Sierra de Reinosa, montañas que forman la vertiente meridional de los incomparables Pirineos Cantábricos que días antes había visitado y admirado, y recogiendo cuentos y romances todos los días. Pero, olvidemos por unos momentos al folklorista yanqui, ya que en muchas otras ocasiones le volveremos a encontrar, y fijemos nuestra atención en el pueblo de Reinosa y su importancia en la geografía de España.

Estamos en una frontera de Castilla hacia el norte-oeste. Aquí tiene origen el río Ebro con su valle que más hacia el sur comienza a extenderse en las llanuras que llegan a Castilla. A tres kilómetros de distancia de Reinosa nos encontramos con un pueblecito de cincuenta habitantes que lleva el gigantesco nombre de Fontibre. Y monumental, por cierto, es la importancia que tiene el famoso río que allí tiene su origen. Fontibre quiere decir Fuente del Ebro, y allí mismo, a cincuenta metros de la iglesia parroquial de este pueblecito de una veintena de casas viejas y destartaladas, en unos manantiales que salen de un lado de una montaña, casi de la roca viva, tiene el Ebro su origen. ¿Y este es el Ebro? ¿Aquí nace el famoso Ebro, el que atraviesa toda España y va a desembocar en el Mediterráneo? Estos manantiales, pobres al parecer, que suministran el agua para todo ser viviente de este pueblecito, ¿son el origen del río Ebro de la historia de los siglos? La afirmación nos confunde y nos abruma pero llena el corazón de una sabrosa melancolía, una voluptuosa tristeza que nos lleva por encima de pueblos, razas y edades pretéritas. Mentalmente asistimos a un drama histórico de universal importancia. Este río que nace en Fontibre a unos cuantos kilómetros del Mar Cantábrico y que en Reinosa, a los tres kilómetros de su fuente recibe las aguas del Híjar que viene de Puentes de Híjar y que más adelante recibe numerosos tributarios, algunos de ellos verdaderos y famosos ríos

como el río Jalón, y que pasando por la frontera septentrional de Castilla atraviesa las tierras de Castilla y Aragón y que pasa por Miranda, Logroño y Zaragoza, es el Ebro de los iberos, de los fenicios, de los cartaginenses, de los romanos, de los godos, de los árabes, de los castellanos. Aquí en Fontibre tiene origen este grandioso río Ebro, que es grande no sólo por su importancia en la historia de España sino que también por haber dado su nombre mismo a una raza, a una tierra, a una península, a una grande división de Europa. Los iberos eran los antiguos españoles y a toda España se le llama aún en el día de hoy Iberia.

Y lo más interesante a mi juicio no es admirar el pueblecito mismo de Fontibre, por bello y pintoresco que nos parezca entre los altos picachos de la Sierra de Reinosa y rodeado de perpetuas neblinas en pleno mes de agosto, sino volar con nuestro pensamiento a presenciar otras escenas de mayor relieve histórico y que aquéllas, las que realmente presenciamos, sugieren. Visitamos Reinosa y vamos a visitar Fontibre. Caminamos quizá medio kilómetro más por las alturas de vecinas colinas y vamos a ver las aguas medicinales de Fontibre, visitadas a diario por los reinosanos y muchos otros viajeros de toda España, hablamos con los niños de Fontibre y casas vecinas y recogemos cuentos y coplas, nos detenemos extáticos delante de los chorros de agua que suben bullendo y forman los manantiales del Ebro. En fin nos vamos a nuestro hotel en Reinosa acompañados de un chicuelo que nos ha servido de guía, y siempre, a cada instante, nos separamos mentalmente de la escena actual y nuestros pensamientos vuelan por otros mundos, otras épocas. Presenciamos las luchas sangrientas entre los antiguos iberos y los celtas que invadieron su tierra. Se nos antoja que estamos presenciando la marcha estrepitosa de Escipión cuando pasa el Ebro para ir a derrotar a los cartaginenses en Sagunto y ganar la guerra para Roma. Luego vemos a los romanos en guerra con los iberos y celtas del interior, las guerras fratricidas; Numancia se nos presenta a la vista. Vienen después los bárbaros del norte, las huestes germánicas que destruyen todo a sangre y fuego. Y en todo, en todo, figura el Ebro, este río ibérico que tanto nos emociona.

Por eso, sin duda, el que conoce todas las tierras bañadas por el Ebro y que sin embargo no ha visitado Fontibre no llega a conocer enteramente y a apreciar en toda su importancia lo que significan las tres palabras Ebro, Iberia, Iberos. Para darse cuenta de todo y tener la seguridad de no haber omitido detalle alguno es necesario,

absolutamente necesario, ir a Reinosa y de allí ir a pie a Fontibre y ver la Fuente del Ebro. Hay que saber el origen de las cosas.

Era ya el día diez de agosto. Hacía ya dos meses que había partido de California y tenía que recorrer todavía la mayor parte de España en mi expedición folklórica. Hacía sin embargo sólo dos semanas que recogía cuentos. Y al dejar Reinosa y el inolvidable Fontibre hice un inventario de lo hasta entonces recogido en Santander, Tudanca, Santotís, Soto la Marina, Reinosa, Fontibre. Muy grande y muy agradable fué mi sorpresa cuando vi que ya llevaba unos cuarenta cuentos y muchos otros materiales. En Reinosa recogí también algunos romances, entre ellos el breve que doy en seguida, que Angelita Negro de doce años de edad cantó con una voz dulce y encantadora y a la vez un poco ronca y melancólica:

La que tenga hijas bonitas no las case con pastor ;
no las vaya a suceder lo que a mí me sucedió.
El día del esposorio el animal se enfadó ;
cogió zurrón y cayada y la ganadito me echó.
Al otro día siguiente pasó por allí el traidor.
—¡Qué bonita es la zagala! De esta manera le habló :
—Sea guapa o no lo sea, mi marido es un traidor ;
tiene las patas torcidas de pisar sobre el terrón ;
tiene los ojitos hueros de mirar de frente al sol ;
tiene la cabeza calva de dormir sobre el zurrón.
La ha agarrado de la mano y al monte se la llevó ;
con una sogá muy larga dos mil azotes la dió.
—A las mujeres mundanas así las castigo yo.

AURELIO M. ESPINOSA

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THE REVISED PORTUGUESE ORTHOGRAPHY

Four months after the overthrow of the monarchy in Portugal a ministerial decree from the Interior Department of the new republic instituted a commission, whose purpose was "se simplificarem as grafias correntes, entre si contraditórias, regularizando-as em obediência ao princípio capital da simplificação."¹ The findings of this commission, under report dated August 23, 1911, and appearing in the "Diário do Governo" nine days later on September 1st, form the basis of the new Portuguese orthography (ortografia portuguesa oficial), which has been in official use in Portugal since the latter date.

Although the question of a simplified orthography had for decades occupied the attention of publicists and philologists, preëminent among them José Leite de Vasconcellos, Candido de Figueiredo, and Aniceto dos Reis Gonçalves Viana,² not until the advent of the republic with its clean sweep in matters governmental, did the reform become possible in official circles.

Following are the main features of the revised system:

I. SIMPLIFICATION OF SPELLING

1. Double consonants are done away with, except as required in pronunciation:

adição > adição,
chamma > chama,
anno > ano,
official > oficial,
metter > meter,
ilustrado > ilustrado,
appellar > apelar,
acesso > acesso.

2. Mute consonants suppressed, except where pronunciation of preceding vowel would be influenced thereby:

escripto > escrito,
lucta > luta,
somno > sono,

¹ Commission report, caption "Propósitos da Comissão."

² The epochal work of Gonçalves Viana, "Ortografia Nacional" may be termed the manifesto of the proponents of scientific orthographical revision.

signal > sinal,
funccão > função,

but direcção remains direcção (*c* not pronounced, but *e* remains open—without this diacritical *c*, *e* as unstressed would be surd);

auctor > autor,

but actor remains actor (*c* not pronounced, but *a* remains open—without this diacritical *c*, we should have closed *a* as in English “above”);

descripção > descrição,

but adopção remains adopção (*p* not pronounced, but *o* remains open—without this diacritical *p*, *o* as unstressed would be surd, i.e. English “oo” as in “moon”);

likewise, to conform orthography to pronunciation:

prompto > pronto,
assumpto > assunto.

3. *Th*, *ph*, *rh*, and *ch* (when *ch* = *k*) done away with:

theatro > teatro,
philosophia > filosofia,
rhythmo > ritmo,
eschola > escola,
monarchia > monarquia.

4. Mute *h* suppressed, except *h* initial where derivation justifies retention, and final *h* in *oh*! and *ah*!:

apprehender > apreender,
comprehensão > compreensão,
Sarah > Sara,
hontem > ontem,

but homem, humano remain homem (Lat. “*hominem*”), humano (Lat. “*humanum*”), while

inhumano > inumano (Cf. regular sound of *nh*).

5. *Y* becomes *i*, and the foreign letters *k* and *w* are suppressed:

typo > tipo,
sympathia > simpatia,
kilograma > quilograma (K. however, is retained as the abbreviation).

6. Diphthongal combinations *ae*, *oe*, *ue*, become *ai*, *oi*, *ui*, although in nasal forms *e* is retained:³

³ Some scholars, including Professor Mendes dos Remedios, of the University of Coimbra, deem the uniform use of *i* throughout as preferable.

pae > pai,

vae > vai,

but mãe remains mãe. In the plurals, therefore,

geraes > gerais,

lençoes > lençois,

azues > azuis,

but cães, nações remain cães, nações, etc.

II. PRINCIPLES OF ACCENTUATION

1. Words ending in a consonant (except *m* or *s*) or the vowel *i* or *u* (single, i. e., not in diphthong), stress final syllable.

2. Words in other terminations (i. e., vowels except single *i* or *u*, or the consonants *m* or *s*), stress the penult.

3. Exceptions to the above are indicated by written accent, hence all pro-paroxytones bear written accent.

4. For purposes of accentuation diphthongs are not recognized, each vowel therefore counting as a separate syllable.

5. The acute accent (') denotes open stressed vowel, the circumflex (^) closed stressed vowel. The grave accent (`) is employed solely to show, when necessary, the open quality of unstressed vowels, and, therefore, never indicates stress.

Following are typical spellings as affected by this revised system of accentuation:

quasi > quási

germen > gérmén

tambem > também

gloria > glória

serie > série

oratorio > oratório

mutua > mútua

tenue > ténue

perpetuo > perpétuo

facil > fácil

possivel > possível

difficeis > difíceis

applicaveis > aplicáveis

horriveis > horríveis

país (paiz) > país [but

país (paes) remains país]

philosophico > filosófico

philanthropico > filantrópico

áquella (a + aquella) > àquela

romantico > romântico

existencia > existência

bronzee > brônzeo

In addition to mere simplifications in spelling and accentuation, the Commission concerned itself with other orthographical matters, such as the use of capitals, hyphen, apostrophe, and other punctuation marks, division of syllables, etc. For instance, with infinitives followed by third person direct object conjunctive, the hyphen is now established as directly after the terminal vowel of the infinitive, and

not after the *l* as so many have been accustomed to write it. Thus: *amá-lo, fazê-la, pedi-las*, and not *amal-o, fazel-a, pedil-as*, etc. Likewise the apostrophe has been dispensed with, except to represent omissions in dialectical or colloquial speech. Thus the many contract forms hitherto commonly written with apostrophe, as *d'aqui, d'este*, etc., are now *daqui, deste, dum, numas, disso*, etc., and the conjunctive pronoun forms are spelled *mo, tas, lha, lhos*, instead of the formerly optional *m'o, t'as, lh'a, lh'os*, etc.

Most variants are reduced to a single form, especially as affecting *s* and *z*. Thus all verbs in *-isar* (except, for etymological reasons, *analisar*) become *-izar*: *favorizar, temporizar*, etc.; and many words formerly with final *z* should now have *s* instead. Thus *mez* has become *mês*, and proper adjectives such as *inglez (ingleza), portuguez (portuguesa)*, etc., become *inglês (inglesa), português (portuguesa)*, etc. However, *vez, luz, raiz* retain the *z* on account of its derivation from the *c* of the Latin (*vicem, lucem, radicem*), etc., etc.

As compared with the modern Spanish orthographical system the Portuguese is rather formidable. However, the task of establishing a strictly phonetic system becomes much more serious in Portuguese than in Spanish, owing to the open, closed, and surd qualities of the vowels *a, e, and o* in the former language. This necessitates the employment of two major accents, where the Spanish requires but one. Other complications result from the use of two characters, *ss* and *c* (*c* before *a, o, and u*) to represent an identical sound, the surd sibilant (cf. *assim* and *acima, assunto and açúcar*), and two, *s* and *z*, for the sonant (cf. *rezar* and *pesar, beleza and cortesia*). To maintain the orthography upon an etymological basis, this pairing seems unavoidable.

The new system falls short of phonetic, not only from the point of view of the writer, as suggested above, but from that of the reader, as well. To a reader not thoroughly familiar with the spoken tongue, there is no adequate guide to the open and closed qualities of *e* and *o* in stressed penults. Only to differentiate between parts of speech with these variants of sound but with identical spelling, is the circumflex used to designate the closed vowel: *emprêgo* (noun) and *emprego* (1st. sing. pres. ind. of *empregar*), *espôso* (noun) and *esposo* (1st. sing. pres. ind. of *esposar*), *sôbre* (prep.) and *sobre* (1st and 3rd sing. pres. subj. of *sobrar*), et al. Neither is there suggestion to the uninitiated that *o* in the

masc. sing. of adjectives in *-oso* is closed, while in the other three forms (*-osa, osos, osas*) it is open. The unfortunate fact that *x* is still made to represent four different sounds (*ch, s, ç, cs*) also lessens the phonetic value of the system.

It seems hardly justifiable, moreover, with the clear intent of the Commission to bring about permanency in simplification, to have retained the mute consonants in such words as are shown in 1, 2 (*actor, adopção, direcção*). The grave accent is reserved for just the purpose of designating open *unstressed* vowels (II, 5), therefore why not make use of it in these cases, and so avoid the necessity of silent diacritical letters, thus: *àtor, adôção, dirêção*? Likewise there seems to be no excuse for retaining the *c* in the word *carácter*. The spelling *carâter*, without *c*, would indicate the exact pronunciation, and the derived forms *caracterizar, característico*, etc., would quite properly become *carâterizar, carâterístico*, etc.

While there is a gain in precision by the use of accents as established by the orthographical commission, their frequency would have been agreeably lessened had the Spanish diphthongal scheme been appropriated, at least to the extent of recognizing the group of diphthongs *ia, ie, io, ua, ue, uo* as monovocalic for purposes of accentuation, so avoiding the accent in such oft-recurring forms as *glória, série, língua*, etc., but employing it when the diphthong is broken, thus *simpatia*, etc.

It seems unfortunate that the Commission could not have pronounced as between *ou* and *oi*. Except in a limited number of cases, full option is left in this regard, a liberty that prevails under the old régime in but few instances, viz., *dous dois, cousa coisa, noute noite, touro toiro*, et al. In reply to a question upon this point to Dr. Mendes dos Remedios, of the chair of Literature at Coimbra, and one of the early champions of orthographical reform, he writes: "Parece que o verdadeiro e bom caminho, por agora, não está em conseguir uma rigorosa uniformidade, mas em evitar os erros grosseiros que mancham e afeiam a língua." (It is to be noted with interest that the professor himself writes *oa* in words like *língua*, contrary to the pronouncement of the orthographical commission in favor of *ua*.)

The words above of Dr. Mendes dos Remedios well express the present status of the revised orthography: It means a sure step forward, truly not a perfectly phonetic system, but soundly etymological, a working compromise which, while not destroying the identity of Portuguese vocables, does rescue the language from a prevailing

state of orthographic chaos; one that does with absolute accuracy determine stress and eliminate to a large degree the possibilities of error in vowel values.

It seems without question that the new system has come to stay. It is used in all official documents in Portugal, taught in the schools, and most publishing houses adhere to its principles. Since its adoption there have been no modifications, nor have any that are of fundamental nature been considered, although in some minor details there are tendencies on the part of individuals to deviate slightly, especially as to plural forms in *aes* or *ais*, *oes* or *ois*, *ões* or *öis*, etc. Neither has there been criticism of a serious kind—the changes are too solidly founded upon scientific bases and the benefits of the system are too universally recognized, to permit of such. It is true some authors and some publishers have not yet adopted it, but this is due not so much to hostility to the system per se as to apathy and personal taste. There are moreover some periodicals and publications that, while accepting certain of the revisions, do not go the whole way, that is, they do not follow the system of written accents as promulgated.⁴

As to the status of the new orthography in Brazil, it must be said that Brazilians in general do not as yet take kindly to it. This does not mean, however, that interest is not shown the reform on the part of Brazilian scholars. Among its proponents can be counted such an eminent grammarian and philologist as Eduardo Carlos Pereira, of São Paulo, and it is a very significant fact that within a year after the official adoption of the system in Portugal, the director and teachers of the *Gymnasio Oficial* of the state of São Paulo, six hundred public school teachers and one hundred other functionaries in the department of public instruction, presented a formal petition to the state government for the official adoption of the system within their state. This movement was supported by twenty of the Paulista newspapers and periodicals, and one of them, the influential daily, "O Estado de São Paulo," along with six dailies of other states, adopted the Portuguese system in toto.⁵ Many literary works moreover are already appearing in Brazil embodying all the simplifications, though disregarding the system of accentuation.⁶

⁴"Diário de Notícias," "O Seculo," the review "Terra Portuguesa," et al.

⁵Professor Raul Fonseca, of Itu: *Regras de Orthographa Portuguesa*. S. Paulo, 1913; p. 5, "Uma Explicação."

⁶See the new (1915) edition of Alencar's "O Guarany," from the press of Alves & Cia, Rio.

It is in place here to call attention to the so-called Reforma Brasileira, adopted by the Brazilian Academy in July, 1907. Although antedating the promulgation of the Portuguese reform by several years, and although some works began to appear shortly after following its models,⁷ it has not made large headway. Some of the changes it proposes are revolutionary, without scientific justification, unduly disfiguring many forms. For instance, along with other dogmatic pronouncements, intervocalic *g* and *s* are always replaced by *j* and *z*, respectively, giving rise to such spellings as *orijem*, *dirijir*, *roza*, and *caza*, instead of the etymologically correct *origem*, *dirigir*, *rosa*, *casa*, etc. The Brazilian system fails, moreover, in making no attempt to establish phonetic accuracy by use of written accents. Otherwise most of the simplifications of the Portuguese system obtain in this new Brazilian orthography. On the whole, there is evident all through the Brazilian scheme the lack of the consistently scientific background that is so apparent in the Portuguese reform.

Though prognostication in a matter so involved is futile, it would seem, in the light of severe criticism of their own system by Brazilian scholars themselves, and the unfailing recognition of the superiority of the Portuguese system,⁸ that when the day comes (and this is a probability not remote) that Brazilians finally and generally turn away from the delectable archaisms of the present-day conventional Portuguese spelling, it will be the official Portuguese rather than the Brazilian Academy orthography that will be adopted, and that thus orthographical uniformity can once more prevail throughout the realm of Lusitanian letters.⁹

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⁷ See the 1912 edition of Alencar's "*Ubirajara*," Alves & Cia.

⁸ See Eduardo Carlos Pereira: *Grammatica Expositiva*, 6th edition, S. Paulo, 1917, "Critica," p. 53.

⁹ For a complete glossary under the revised Portuguese orthography, see "Vocabulário ortográfico e remissivo da Língua portuguesa," by Aniceto dos Reis Gonçalves Viana, Lisbon, 1914, Livraria Bertrand; for a brief working handbook see "Pequeno Vocabulário Ortográfico," by António Barradas, Oporto, 1916, Livraria Moderna; for justification of the new spellings, see the work already referred to; "Ortografia Nacional," by A. R. Gonçalves Viana, Lisbon, 1904, Livraria Viuva Tavares Cardoso.

THE BILINGUAL-BIRACIAL PROBLEM OF OUR BORDER STATES

[A paper read at the Fourth Annual Meeting of the American Association of Teachers of Spanish, Chicago, Ill., December 30, 1920.]

The bilingual, biracial problem of our border states must never be confounded with the other bilingual and biracial problems that have long confronted the United States. And now that active hostilities have ceased and the World War is over, in all but a technical sense, we may hope to discuss those sundry problems without any of the unscientific hysteria that characterizes war-time discussions, but also without losing sight of some of the obvious lessons afforded by our war-time experience.

From the earliest days of our existence as an independent nation we have been cordially welcoming to our shores and to citizenship among us representatives of practically every nation and race on the surface of the globe; and the means of winning citizenship have not been onerous. We have ourselves stood for one flag, one nation, one language, with equality of all men before the law, with freedom of religious worship, and with free public schools. We have asked the newcomers who wished to become citizens to pledge unswerving loyalty to the same ideals, and to identify themselves with us spiritually as well as politically.

Our request has met various responses. There are the Jewish communities (Russian, Polish, Austrian, etc.), that persist in their foreign habits (whether Russian, Polish, Austrian, or what not) and that make no effort to become Americanized, and whose linguistic bond of union is Hebrew, or Yiddish, and *not* English. And then there are great Jewish families like the Straus family and the Seligman family, who have become thoroughly Americanized and in their own persons represent some of the best of our American ideals.

There are the numerous large Scandinavian communities of the north central states, where in many cases practically no effort has been made to mingle with the citizens of other nationalities and where parochialism (I am using the term in its widest sense, and not merely in its ecclesiastical sense) is rampant. There are the large German communities, scattered throughout the length and breadth of the land

wherein no effort has been made to absorb American ideals and identify themselves with our hopes and plans; but where every effort has been made to preserve and propagate the social atmosphere of the lands from which they came, thus perpetuating an alien element in our midst. In both of these large groups the language of the country of origin has been assiduously cultivated, and often to the exclusion of English, so that there are thousands of cases of persons who have lived among us thirty or forty years and can neither speak, understand, nor read the language of the country to which they came of their own free will (knowing the differences in language, customs, and ideals). And this general condition is not materially ameliorated by the presence of numerous individual Scandinavians and Germans who have thrown themselves whole-heartedly into the life of their adopted country, identifying themselves with its political, legal, social, and cultural ideals, and learning English as thoroughly as have Americans of other descent. I refer to such outstanding cases as Carl Schurz of Missouri and New York, and Keppler of New York, who was at one time President of the New York Stock Exchange.

And so we might go on down the list of the various nationalities that have sought refuge among us and then have formed large communities of their compatriots, who have more or less deliberately perpetuated the ideals and customs of the countries they had for various reasons decided to abandon in their search for freedom.

This is not the condition that we find in our border states. There the inhabitants of Spanish descent had been in residence in many cases since before the landing of the Pilgrims in New England. As our Anglo-Saxon pioneers moved westward through the territory we had acquired with our independence, and then later through the territory we had acquired through the Louisiana Purchase, they at last came into contact with the inhabitants of Spanish descent who had moved northward and westward from Old Mexico into what we now call our Southwest. By their own request, or through treaty arrangements and purchase, the inhabitants of these districts came under the jurisdiction of the United States. They therefore became a part of our commonwealth without moving from their native heath, so to speak. Their language and their customs had to be accepted along with their territory and their persons, when we consented to extend our national boundaries so as to confer upon them the rights of citizenship. In due time, also, statehood was conferred upon them

at their request, so that they formed integral parts of our union of sovereign states. Throughout all these years since the late forties, the inhabitants of these districts have been consistently and persistently desirous of learning English and of becoming thoroughly Americanized. But the Federal Government, during the territorial days, and the State Governments, since statehood was attained, have failed to face the problem with anything approaching an adequate conception of the facts involved. Nor have they informed themselves concerning the experience of other countries that have had similar problems, so that they might profit thereby.

It is of course true that many educators and statesmen have recognized that the system that has been in vogue since statehood was attained has failed to give the New Mexican (to take one particular case along the border) an adequate knowledge of the "*one language*" mentioned as part of our patriotic ideal. Owing to the scarcity of properly trained teachers, the educational leaders have had to content themselves with the improperly trained teacher, of Spanish-speech, who knew little or no English, or with the better-trained teacher, of English-speech, who knew little or no Spanish. In the former case, the teacher could establish intimate connections with the pupil's heart and head, but he had nothing to deliver to him after having established the connection. In the latter case, although the teacher had the goods to deliver, he was unable to make the connection, by which he might deliver them.

When New Mexico was only three years old as a state, President Frank H. H. Roberts of the New Mexico Normal University made an interesting address before an important gathering of teachers of the state (November 21, 1914). In that address he called attention very pointedly to the failure of the system that had been employed thitherto to give the Spanish-speaking pupil of the state an adequate knowledge of English. This had been due to the practice of the English-speaking teacher who (bearing in mind the *one-language* part of our ideals) insisted that all subjects be taught in English whether he or she was understood or not, and who insisted equally that Spanish be ignored, although it was the language of the home of the pupils. And it had been due, also, to the practice of the Spanish-speaking teacher who because of his or her limitations insisted that all subjects be taught in Spanish, however ill-taught they might be, with the result that English was completely ignored.

President Roberts then proceeded to examine the results obtained by the British Empire through its varied experiences in handling bilingual and biracial problems in various parts of the Empire. The evidence he adduces is extremely interesting, and should not be overlooked in any further study that is given to this problem.

The first authority whom President Roberts quotes is the Hon. Mr. Runsiman, M. P., who in 1911 addressed a Conference on Bilingualism and said, among other things: "So far as I have been able to learn, the question concerning which language should be used as the medium of instruction in the primary classes has been settled in all sections of the Empire in harmony with the language of the home. After the Boer War which ended in England's victory, the question as to whether the language of the Boers or the English language should be the language of the schools was bitterly debated in the field of politics. After an unfortunate campaign, the legislative body that had been elected felt it to be necessary to remove the educational question entirely from the field of politics. Consequently a non-partisan Commission was appointed by the Legislature, and this Commission recommended simply that, in those districts where Dutch was the language of the home, instruction in all branches for the first three years of the primary schools be in Dutch; but that English as a subject of oral study be begun from the first day: twice a week at the beginning, and increasingly often as the pupils progressed. In the fourth year they should begin to give the instruction in all branches in English. Dr. Viljoen, Commissioner of Education for the Orange Free State, declares that pupils who are not at first given their instruction in the language of their home never succeed in knowing well either English or their home-language."

President Roberts next quotes from Dr. A. H. Mackay, Superintendent of Education for Nova Scotia, who, in speaking of the schools of Nova Scotia and New Brunswick, says: "For many years we tried to give the children of French speech, at least in the elementary grades, bilingual books for reading purposes, with the instruction given in English from the beginning." The result was not satisfactory, and a Commission was appointed whose recommendation was accepted by the Government. The recommendation was as follows: "The education of children of French speech must be begun and continued during the first four years in the language of his home." French reading books were provided for the schools.

During all this period English was taught colloquially. After the fourth year the instruction could continue entirely in English. Dr. Mackay reports: "The children in this way learn English more easily."

The next evidence that President Roberts cites is from another American colony of the British Empire, viz: Quebec. Dr. G. W. Parmelee, Secretary of the Department of Public Instruction for Quebec, says: "In the first place, we are convinced that it is impossible to hope to educate children in both languages at the same time, beginning when they first enter school. Psychologically speaking, there is absolutely no doubt on this point, and our experience amply proves that from the beginning we ought to give the instruction in the languages of the home." Throughout Ontario bilingual schools were established, but Dr. Parmelee reports: "It was demonstrated in these schools that the plan of using both languages as media of instruction from an early age was not satisfactory." The system was consequently changed, and they are now working under a system which may be expressed thus: "In a word, we consider that instruction must be given in the first instance in the language of the home; the change to a second language must come later."

From Quebec, President Roberts takes us across the Atlantic to the British Isles themselves, with their four different languages in the four separate kingdoms that make up the United Kingdom. The example he uses is Wales. Owen Edwards, Chief Inspector of the Schools of Wales, speaking of the problem of teaching English to the children of Wales, says: "We thought that the best method of teaching English to Welsh children would be by making the language and atmosphere of the school entirely English; and that the Welsh language should be used only in case of need, and then only in order to make the explanations that were indispensable." This system, for various reasons, resulted in failure. Mr. Edwards then cites with approval the report of a small commission of very efficient teachers: "He [the pupil] reads words with which he associates no meaning, and he is denied access to the printed word which would at once associate itself with many ideas, and stimulate his intelligence. So, when he has reached the age of six or seven years, his book means nothing to him. The language that he reads he cannot understand, and the language that he understands, he cannot read." President Roberts remarks, parenthetically, that the same report could have

been made about New Mexico in 1914. As a result of the aforesaid failure, Wales adopted another system: Welsh is the only language in which elementary instruction of the earlier years is given; but English is taught orally twice a week from the start. English lessons are gradually given with greater frequency until they are given daily to the child seven years of age. In the districts where Welsh alone is the medium of instruction, the claim is made that this new system of instruction through the language of the home has practically doubled the efficiency of the schools and that it has greatly facilitated the learning of English. For example, a Welsh boy of nine years who has learned his mother tongue first, writes English better, and reads English more intelligently than does a Welsh boy of eleven years who has been taught exclusively in English from the beginning.

In the light of this varied experience in sundry parts of the British Empire, President Roberts concludes that the schools of New Mexico will never be efficient (in the districts where Spanish is the language of the home) until such time as the child in those districts shall receive from the beginning his instruction in all subjects in Spanish. And he therefore recommends that for the first three primary grades readers in Spanish be chosen for the pupils of Spanish speech; that these children be instructed by teachers who know both Spanish and English; that the teachers begin teaching oral English to the Spanish-speaking pupils and continue teaching oral English throughout the first three years; that English books be not given to the Spanish-speaking pupil until he be ready for the fourth grade; and that from there on as soon as possible all the instruction be given in English.

In the light of the evidence adduced this seems to be a very sound and moderate conclusion and recommendation; and on the whole I am inclined to agree with it. But even in this very successful British experience there are one or two matters that give me pause. President Roberts referred to the success, in Quebec, of the system that allowed the use of French as the medium of instruction in the primary grades, relegating the use of English as a medium of instruction to the later grades. But President Roberts made his address on November 21, 1914, and we had not yet been given the very striking evidence that Quebec had been less thoroughly assimilated as a part of the British Empire than could have been desired. The persistence of an alien tradition that refused to be assimilated showed itself

stripped of all pretense. I presume that the statement will hardly be challenged that the inhabitants of Quebec were not as enthusiastic in their support of the British Empire in its struggle against the Central Powers as were those of the non-French sections of Canada, and this despite the fact that Quebec's own motherland was an ally of the power Quebec was thus taking advantage of in her hour of need. In other words, the inhabitants of Quebec gave enthusiastic support in the World War neither to the country of which they had been a part for more than a century and a half, nor to the country from which they were racially and linguistically descended; or, to state it in other terms, one may say that, while they did not in fact favor the people from whom they were descended (as was done by certain alien interests in this country), they just as little favored the country of which they were actually a part. And this disaffection is largely (but of course not wholly) traceable to the retardative influence of the alien sentiment that had been fostered by the persistent maintenance of the foreign language as the mother tongue, and the tongue used as the teaching medium for the early grades of the primary schools.

In this same connection I am wondering if any British statesman considers the maintenance of the multiplicity of native languages in India as a real source of help in creating a feeling of solidarity with and loyalty to the British Empire, in the hearts of British subjects in India?

And of course most people and especially Americans who, like myself, are of Irish descent (although of nearly two hundred years of American residence), recognize that the attempt to revive native Irish as a home-language is motivated by a distinctly disintegrating sentiment on the part of those Irishmen who are making the attempt. I would not for a moment claim that Irish discontent is due to the survival of Irish as a spoken language, for I know better. But from a pretty careful investigation of the movement on the spot in 1906, and from attendance at meetings of the Gaelic League in Ireland and here at home, as well as from talks with some of the leaders of the movement on both sides of the Atlantic, I do not hesitate to say that I believe the movement to revive the Irish language is being used to accentuate Irish discontent; and to say further that in so far I consider it a disintegrating force in the British Commonwealth.

Neither in this case nor in that of Quebec do I wish to be misunderstood. I recognize fully the whole-souled loyalty, devotion,

and self-sacrifice of many of the Irish and of many of the natives of Quebec; but I cannot blind myself to the fact that the parts of the British Empire wherein we found any serious lack of enthusiastic support for Britain's cause and Britain's ideals (in harmony with those of her allies) were precisely parts in which a bilingual and biracial problem has been kept constantly in the foreground: in other words, parts where linguistic and racial assimilation has not taken place and where consequently there is not absolute homogeneity of national sentiment.

Do we want that state of affairs reproduced among us? Would it have helped us to perform our functions as the smelting pot of the world, to have had the Dutch of New York and the Pennsylvania Dutch, for example, insist from the beginning that instruction in the schools of those two commonwealths continue to be given in Dutch? I hardly think so. I recognize freely the loyalty of most of our citizens of foreign birth or of recent foreign descent (and I am not thinking merely of our recent war-time experience, with its crucial test of patriotism, but I have in mind also what might be called a peace-time loyalty to our ideals: the sanctity of the Sabbath, for example); and I recognize that some of our most disloyal citizens, in both war-time and peace-time relation to our ideals, are citizens who can count ten generations of American-born ancestors. But the war-time experience did show us that where we most frequently found community, or individual, lack of loyalty to our ideals was where the native language of the homeland of these transplanted citizens has been deliberately and artificially perpetuated as the language of the home and, to as great an extent as possible, of the school.

By and large, the bilingual, biracial problem of our border states lacks this element of artificiality and deliberateness. The Spanish-speaking citizens of our border states are not in general a transplanted population, artificially brought together and held together, and artificially perpetuating their mother-tongue. They have ardently wished to be Americans in thought, word, and deed, and to learn English; and we have equally ardently wished to have them do so; but hitherto we have between us failed to accomplish our common object. The World War showed us no disaffection in them for our American ideals in general, but it did show us a woeful lack of attainment concerning the ideal of one speech. In the case of our border states, we American citizens of longer standing must bear our

full share of the blame for their failure to attain to an adequate knowledge of English. Like Barkis, they have been willing.

In the light of the experience of the British Empire, President Roberts felt warranted in making the recommendation that he did make: Teach in the language of the home during the first three years of school, and during those same three years teach oral English as a subject; thereafter, teach all subjects in English. As I said before, I am, on the whole, inclined to agree with his recommendation; but I realize that it has in it the inherent danger to which I have alluded, in that the perpetuation of the language of the home acts as a retarding influence in the general process of assimilation.

But the British Empire is not the only other nation that has had to face a bilingual problem. Both France and Spain have had to face it, and face it in an aggravated form, since each of them has to deal with four languages within the relatively narrow confines of their contiguous territory. How have they dealt with the problem and what has been their success?

In France, in addition to French, we find Breton in the extreme northwest, Provençal generally throughout the south, and Basque in the western end of the Pyrenees. All instruction in all the grades of all the schools of France is given in French. In the districts where the language of the home is something other than French, the teachers are obliged to be able to speak the language of the home in order to make instantly all supplementary remarks in the language of the pupil. But, except for these supplementary remarks, all the instruction is given in French. The result was self-evident. There was no lack of homogeneity of ideals in the entire nation, during all the storm and stress of the World War.

In Spain, in addition to Castilian (or Spanish), there are likewise three other languages: Gallegan, in the far northwest; Basque in the Pyrenees, in the north; and *Catalan*, in the eastern principality, along the Mediterranean. Here, as in France, all instruction in all grades of all the schools of the government is given in Spanish. In the districts where the language of the home is something other than Spanish, the teachers are obliged to be able to speak the language of the home, so as to make use thereof for supplementary explanations. This would doubtless have produced in Spain the same results as in France; but unfortunately the government schools in Spain are not so numerous as they are in France, and there are consequently relatively more local schools. These local schools are permitted to use

the local language, instead of Spanish, as the medium of instruction for all subjects in the elementary grades. The districts in which this permission is most widely taken advantage of are precisely the districts in which one finds the most ample evidence of a lack of national solidarity; and among them Catalonia is easily the leader in its disaffection from the rest of the country. And in many cases these schools are maintained and the difference in languages is stressed with the distinct purpose of fomenting this lack of national solidarity, and of keeping alive the separatist spirit.²

Of course, I wish it clearly understood that I am not arguing for the suppression of the local languages in the cases I have cited. On the contrary, I like to see such languages survive with enough vitality to give us a new literature in modern times, to which to point as evidence that neither the people nor the language has died out. But I am arguing for the *recognition of only one language as the official language* in a given country.

In the New Mexico situation, which is typical of the whole border, President Roberts is not the only person who has studied with keen interest the fundamental problem involved. There has been little, if any, of the unfortunate separatist tendency so noticeable in some of the other cases we have seen. The best students of the problem have agreed that English must be the one language of the country in all official relations. They have differed somewhat in the methods of procedure for attaining their common goal; but they have had a common goal.

We have seen what were the recommendations of President Roberts, and that those recommendations, although based upon the largely successful experience of the British Empire, have certain inherent dangers, the results of which we should not wish to see reproduced in our own country. We have seen, too, the successful results obtained in France by a somewhat different practice. We have seen further, that in Spain the practice of France, slightly modified toward the practice of the British Empire, shows those same dangers exhibiting themselves in the proportion in which the modifications lean toward the British practice.

From this it would seem as though we might safely predicate the following conclusions.

²Of late years in Catalonia the separatist movement has undergone some modification. One hears more about a demand for autonomy, and to that extent a less insistent demand for independence.

The bilingual problem cannot be properly solved by the use of the bilingual school, so called.

The practice of the British Empire in the handling of its bilingual problems in the various parts of the Empire, although on the whole successful, carries with it certain inherent dangers, the results of which we should not wish to see reproduced in our own country, and which we should therefore strive to avoid.

The practice of France in the handling of its bilingual problems showed under the severe strain of the World War, a solidarity and a homogeneity of national ideals that is wholly desirable.

The practice of Spain shows us what to expect in proportion as we diverge from the French practice and toward the British practice.

Whether or not Governor Larrazolo had the experience of these foreign countries in mind, there is much to be said in favor of his proposal in 1919 to the State Legislature that a law be passed³

³ The bill was passed and became law.

Following is a copy of chapter 145, an account to provide for the teaching of the Spanish language in certain public schools of the state:

"Be It Enacted by the Legislature of the State of New Mexico:

"SECTION 1. A course of study of the Spanish language shall be taught in each standard four-year High School of the state, the University of New Mexico, the College of Agriculture and Mechanic Arts, the Military Institute, the Normal University, the Normal School, and the Spanish-American School.

"SECTION 2. The course of study for students of the Spanish language in such institutions shall be reading, writing, grammar, spelling, diction, and composition. The books to be used shall be those generally used in Spanish schools.

"SECTION 3. No person shall be employed to teach the Spanish language in any educational institution of the state unless such person shall present to the State Board of Education a certificate or diploma from some authorized educational institution showing that he understands and speaks the Spanish and English languages with sufficient fluency and correctness to successfully teach the Spanish language in any institution of education in the state; or if no such certificate or diploma be presented to said board, then such person shall pass an examination regarding his knowledge of the Spanish and English languages before some competent person, who shall be appointed to conduct such examination by the State Board of Education. If such person shall present certificate or diploma mentioned in this act to the State Board of Education, or shall receive a certificate from said board which shall successfully pass the examination herein required, he shall receive a certificate from said board which shall entitle him to teach the Spanish language in any educational institution in the state for four years from the date thereof.

requiring that all teachers who go to the Spanish-speaking districts of the State be able to speak both Spanish and English, to the end that, while the teaching is still to be done in English, the teacher may establish immediate contact with the mind of the Spanish-speaking pupil by explaining to him in the language of his home what has been said to him in English. In the last analysis, the problem of the border states is, in this respect, not very different from the problem of the congested foreign districts of our large cities. The home language and atmosphere of the pupils (and to a large degree the street language and atmosphere) is wholly alien; yet the public schools in those districts are taught wholly in English.

The British practice, then, will be a vast improvement over our own past practice; but it will carry with it certain serious dangers that we should avoid, if possible.

The French practice, which was embodied in the bill passed by the New Mexico Legislature in 1919, will obtain all the advantages that can be obtained under the British practice and will be exempt from the dangers that are inherent in the British practice.

JOHN D. FITZ-GERALD

UNIVERSITY OF ILLINOIS

"SECTION 4. All laws and parts of laws in conflict herewith are hereby repealed."

Also a copy of chapter 146:

"SECTION 1. No teacher in a rural district inhabited principally by Spanish-speaking people shall teach or be employed to teach therein unless he or she shall be proficient in the reading, writing, and speaking of the English and Spanish languages; Provided, however, that this prohibition shall not apply whenever teachers with such qualifications and with the other necessary requisites prescribed by law cannot be obtained.

"SECTION 2. All branches of study in said schools shall be taught in the English language, as in other public schools of the state; Provided, however, that it is hereby made the duty of the teachers in said schools to teach, in addition to the required studies in the English language, Spanish reading to Spanish-speaking pupils and to such English-speaking pupils as may desire to learn Spanish reading. In addition thereto, the said teachers shall teach all Spanish-speaking pupils to translate their English reading lessons into the Spanish language, to the end that such pupils may better understand that which they read in English. For the purpose of teaching Spanish reading, such Spanish textbooks shall be used as are commonly used in Spanish schools.

"SECTION 3. Chapter 14 of the Laws of 1917 is hereby repealed."

THE ACCENTUATION OF PAST PARTICIPLES IN *-UIDO*

The present usage of the *Diccionario* and *Gramática* of the Real Academia Española is to place a written accent on the *i* of the past participles of all verbs with an infinitive ending in *uir*, as *huído*, *substituído*, *destruído*. The aim of this article is to show that this practice is not in accord with the rules for accent which at present govern other words in the Spanish language, and that it can not be defended by any process of reasoning.

First, a little history. In the editions of the Academy's *Gramática de la lengua castellana* prior to 1874, the following words appear without a written accent: *rie*, *oir*, *oracion*, *abstraído*, *incluído*, *huído*, *sustituído*, *huir*, etc. In the edition of 1874 are found *oir*, *oracion*, *huir*, but *rie*, *abstraído*, *incluído*, *huído*. In 1880 appeared for the first time the accent on *oración* and similar oxytones, not verbs, ending in *n* or *s*. Only the most recent edition of the *Gramática*, that of 1917, shows a written accent on *oir* and *reír*, an innovation which was adopted three years earlier in the *Diccionario*, in the 14th edition, of 1914.¹

We see, then, that the Academy has been writing *huído* and *incluído* since 1874, and *nación* only since 1880, yet the latter change has been adopted everywhere except on the Pacific Coast of South America, while the former is still without effect in many Castilian composing rooms, and has only recently been considered at all in connection with American textbooks in Spanish. As for *oir* and *reír*, which are really logical spellings, they were not thought of by the Academy till 1914.

It is necessary for the argument to mention briefly some of the

¹ The justly acquired reputation of the Bello-Cuervo Grammar makes it desirable to state that the modern editions of it assume an extreme position in favor of the written accent; it is placed not only on the past participles named, but also on the infinitives of the same verbs, as *huir*, and even *argüir*. The writer has not before him an entire series of the editions, but it seems probable that the accents on infinitives are due to Cuervo, as the edition of the Grammar in Bello's *Obras completas*, Madrid, 1903, does not have them. Hansen follows Cuervo, and writes accents on both *huir* and *huído*.

Although the fact is not germane to the subject under discussion, the reader may be interested to learn that the Academy, after printing *sustituir* in its *Gramática* for nearly a century, restored the *b* to this and similar words in 1917—distinctly a step backward.

modern Castilian rules for the written accent, though any persons who read these lines are certain to have them well in mind. *A, e*, and *o* are regarded as strong vowels; *i* and *u* as weak ones. Any combination of a strong and a weak vowel forms a diphthong. If, by exception, the weak vowel be stressed, a written accent must be placed over it. In accordance with this rule, *oir* and *abstraído* are rightly so accented. Any combination of two weak vowels forms a diphthong, and the stress falls normally upon the second; only when it falls upon the first must an accent be written (e. g., *flúido*, *Codorniu*).

What, then, was the object of the Academy, which probably followed Bello, in writing an accent upon *huído*, and why did it not treat *huir* and *ruido* in the same way? One must suppose that it considered that there is a difference in pronunciation between the words distinguished; that in the former case the two weak vowels are separate, with dieresis, while in the latter they form a diphthong. However unlikely such a hypothesis may appear at first glance, it is hard to understand what else the written accent stands for here. There are, therefore, two points to be considered: (1) the actual pronunciation of the words; (2) the way in which dieresis should be indicated if it exists.

(1) The first point involves a delicate question of phonetics which only experts in that branch are competent to decide, and one suspects that they might not be in agreement. Is the noun *ruido* a dissyllable, and the past participle *huído* a trisyllable? The writer is unable to see why, but he would gladly leave the decision to specialists. It seems likely that there is a greater tendency to dieresis where the vowel combination is preceded by difficult consonants, as in *destruido*. But why not equally well *destruír*?² On this point Cuervo and Hanssen were logical, at least. Sr. T. Navarro Tomás, who is the greatest authority on Spanish phonetics, allows the writer to quote him as of the opinion that in these words, either infinitives or past participles, the use of diphthong or dieresis depends upon the relation of the word to the phrase, and upon the emphasis.³ If that be the case, *huir* and its analogs, together with *ruido*, *ruin*, *ruina*,

² The Academy, in fact (*Gramática*, ed. of 1917, p. 459), declares that the vowels of *huir* do not form a diphthong. If that is true, why not indicate it in the spelling? This is, of course, only one of many inconsistencies in the book.

³ See also his *Manual de pronunciación española*, Madrid, 1918, p. 124. bottom.

viuda, *suave*, and *cruel*, ought to be placed in a category similar to *aun*, *aún*.

In this connection the findings of F. Robles Dégano (*Ortología clásica de la lengua castellana*, Madrid, 1905) have sometimes been cited. Robles Dégano examined the verse of many poets and dramatists of the 16th, 17th, and 18th centuries, chiefly of the 17th, and according to his tabulation (§ 320) *huir* and its past participle are used in verse with dieresis (or *azeuxis*, as he calls it) 1700 times, and with syneresis (i. e., the vowels forming a diphthong) only 113 times. In like manner (§ 327), the compounds of *-struir* are found with dieresis 437 times, against 5 with diphthong; of *-tribuir* (§330), with dieresis 46 times, against 6 with diphthong.

The first answer to the authority of Robles Dégano is, what has seventeenth century poetic usage to do with twentieth century current speech? The second answer is, why single out participial endings in *-uido* for accentuation, when his results also show dieresis in plenty of other words? Thus (§ 370), he found *suave* 1469 times as a trisyllable to 192 times as a dissyllable, while *juicio*, *ruido*, *ruin* and *ruina* were also generally used with dieresis during the classic period (§ 335). If Robles Dégano's results are to be taken as applying to modern speech, one should certainly write *suave* as a trisyllable, and, by analogy with *huído*, the proper way to indicate the dieresis would be with a written accent on the *a*.

(2) Suppose, however, that we admit for the sake of argument that there is something about the word *huído* which makes it different in its vowels from *ruido* and from *huir*. If *huído* is a trisyllable, what is the proper way to indicate the dieresis? The natural manner would seem to be to place the usual sign of the dieresis over the *u* and write *hiúdo*. The combination *ui* is, of course, by the usual rule, accented on the *i*. To write an accent there tells the reader nothing and distinguishes nothing. There is reason to believe that Bello used the accent because he did not wish to employ the mark of dieresis for two distinct purposes: (1) to give a silent letter a sound (as in *halagüeño*); (2) to split a diphthong (as in *siüave*). But he merely fell from bad logic into worse.

In the opinion of the writer, the Academy's spelling of past participles in *-uido* is without possible rational defense.

There remains a broader question, however, and that is whether writers and publishers, and, more specifically, American publishers of Spanish texts, ought not to follow the Academy's decisions

through thick and thin, regardless of their logic. To adopt that system firmly is consistent and easy and practical, and it may be that it is, after all, the most desirable course. The authority of the Real Academia Española rests, one may suppose, upon that law of 1857 which made its *Gramática* the obligatory and only grammatical text which may be used in the Spanish public schools, and upon the natural authority and prestige which so distinguished a body has acquired in the course of years. But one might point out that Spanish publishers have by no means always followed the Academy's lead. The current spelling of past participles in *-uido* is a case in point, and the great schism led by Bello on the west coast of South America shows that independence of judgment is sometimes successful.

Of more importance—and this is a fact which is hardly yet realized in the United States—is the loss of prestige which the Academy has suffered of late years, and which deprives its edicts of the weight they once had. This weakening of influence comes from three causes, all proceeding directly from the acts and nature of the Academy itself, and not from any external circumstances. First, its routinary *Gramática*, long since supplanted in the minds of scholars by the works of Bello-Cuervo and Hanssen; second, its pompous and incredibly deficient *Diccionario*;⁴ and third, the weakness of its personnel at the present moment. Americans do not yet realize that while the Academy contains some scholars of the first order, its roll is heavily padded with politicians and nonentities. It has taken to itself, of the writers now in their prime, only Benavente, Ricardo León, Linares Rivas, and the elder of the brothers Quintero. All the others who stand for the best Spain of the twentieth century are outside—Azorín, Baroja, Blasco Ibáñez, Valle-Inclán, Unamuno, Juan Ramón Jiménez, Altamira, Antonio Machado, Ramón Pérez de Ayala, Marquina, Villaespesa, Martínez Sierra, Ortega y Gasset. When the Academy ceases to represent the best thought of Spain, it would appear that foreigners are not compelled to follow its lead blindly.

One speaks only the truth in saying that the Spanish Academy, like Spain's present form of government, is an imitation of the French, and ill adapted to the race. Over-centralization is the fault

⁴If one is to take the Academy as an authority, one must declare, for example, that there is no such word in the language as *perchero*, since the *Diccionario* does not contain it. Yet there is a *hatch* in every house.

of both. Americans and Englishmen get along very well with no official authority on language. Our dictionaries are competitive and stand each on its own merits. Each publisher's composing room is governed by its own rules. There is no reason except custom—very powerful in Spain, it is true—why Spaniards should not follow their most intelligent leaders, and it may well come to pass, unless the Academy shows signs of life, that the scepter of authority over the language will pass from the venerable corporation of immortals to the Centro de Estudios Históricos, where the best linguistic brains of the nation are now active. Meanwhile, must one always accept the vagaries of the former, even when unsanctioned by general usage and logic? The writer, with some others, was printing *oir* before the Academy authorized that spelling, and he inclines to think that, so far as publishers will allow him, he will continue to print *huido*, and also *oscuro*, *sustituir* and *suscripción*. S. GRISWOLD MORLEY

UNIVERSITY OF CALIFORNIA

MR. WILKINS HONORED BY SPAIN

Mr. Lawrence A. Wilkins, one of the founders of our Association and its President for 1917-1920, and Director of Modern Languages in the High Schools of New York, is now in Spain lecturing to the students of the Centro de Estudios Históricos on Modern Language Methodology. Mr. Wilkins received the invitation to give these lectures from the Junta para Ampliación de Estudios of the Spanish Ministry of Public Instruction last spring. His studies and experience in the field of modern language pedagogy have made him a distinguished figure in American education, and he justly deserves this high honor tendered him by the Spanish government.

PROFESSOR FORD GOES TO THE SORBONNE

Professor J. D. M. Ford of Harvard University, one of our consulting editors, has received the high honor of being invited to go to France as Harvard Exchange-Professor to the University of Paris. Professor Ford will sail for France early in January. His lectures will deal with the Spanish literature of the age of Ferdinand and Isabella and of Henry the IV and will prepare advanced students for the *agregation* (the equivalent of the American doctorate). For over twenty-five years Professor Ford has been in the front ranks as an American Hispanist, and the recent invitation is a signal honor to American scholarship.

THE LOCAL CHAPTERS

THE NEW YORK CHAPTER.—At the meeting of April 2, 1921, Professor Joaquín Ortega of Bryn Mawr College addressed the chapter on the subject, "Lo que se puede aprender en España." Professor Ortega gave a clear description of the most important places of interest in Spain from the viewpoint of the American teacher of Spanish.

At the session of May 14th the speaker was Señor Carlos Deambrosis, special envoy of the associate press of Uruguay, who spoke on the work of the Uruguayan poet, José Enrique Rodó.

The last meeting of the academic year was held at the Hotel Marseilles in honor of Mr. Lawrence A. Wilkins, director of modern languages in the New York High Schools, on the eve of his leaving for Spain to lecture at the Centro de Estudios Históricos. On behalf of the chapter, Mr. Barlow, the president, presented Mr. Wilkins with a pair of beautiful cuff links. Speeches were made by Professor Downer of the College of the City of New York and President Barlow in praise of the work of Mr. Wilkins as a teacher and leader in educational affairs.

EL ATENEO CHAPTER OF SALT LAKE.—The weekly meetings held throughout the year have been devoted to the study of contemporary Spanish literature under the direction of Professor B. T. Cummings of Brigham Young University, Mrs. Florence C. Hickman and Sr. José Lago. In April and May the members studied Spanish phonetics under the direction of Professor G. O. Russell of the University of Utah, lectures and experiments being given at the Phonetics Laboratory of the University of Utah. During the summer the work of the chapter was directed by Professor Mateo Alvarez de Molina.

TEXAS CHAPTER.—At the April meeting the following program was presented: Mr. Spell reviewed Espinosa and Allen's Beginning Spanish; Miss Anita Jones read a paper comparing Martín Rivas of Blest Gana with Galworthy's Fraternity; and a letter was read from former President Hendrix, now of Ohio State University.

At the May meeting plans were discussed for a bulletin to be issued by the chapter. There was also a paper read by Miss Casis of the University of Texas on Ramón del Valle-Inclán as a representative of the Modernista movement. At this meeting the following officers were elected for the ensuing year: President, Mr. C. M. Montgomery; Vice-President, Mr. Chas. D. Qualia; Secretary-Treasurer, Miss Pella Phelps; Corresponding Secretary, Miss Dorothy Schons.

COLUMBUS CHAPTER.—The Columbus Chapter closed its year's work with a meeting at the Southern Hotel on the 28th of May. Miss Alice Rosamund, for three years a teacher in Barcelona, Spain, and now teacher of Spanish at Niles, Ohio, gave a talk in Spanish on Barcelona and its educational facilities. Books were then reviewed by various members of the chapter. The annual election of officers was held at the conclusion of the meeting and the officers elected are: President, Professor W. S. Hendrix; Vice-President, Mr. — Taylor; Secretary-Treasurer, Miss Bertha Schillfarth; Corresponding Secretary, Miss Carolyn Tyler.

CHICAGO CHAPTER.—About sixty members were present at the meeting held on March 12th. Sra. Isolina Flores of Hyde Park High School gave a most interesting talk on Uruguay and spoke with much enthusiasm on the economic, political, educational, literary and artistic life of the progressive republic of the south. This interesting talk was followed by a discussion of the importance of a thorough instruction in Spanish from the commercial viewpoint by Señor T. J. Soto, expert translator and local teacher.

Under the direction of one of our local members, Miss Bertha I. Vincent, the Spanish pupils of Senn High School presented on the 14th of April Castillos de Torres Nobles of Miss Marcial Dorado.

At the closing meeting of the year, held on May 14th, three all-Spanish numbers were on the program: a delightful conferencia by Srta. Concepción Pérez of Yucatán on *La Enseñanza pública en mi país*; a most inspiring discurso by Sr. Simón Castanar of Barcelona on *El Futuro del idioma español*, and the singing of Spanish songs by a group of Waller High School girls. All the officers were reelected for the following year.

THE LOS ANGELES CHAPTER.—On the 4th of June the members of the chapter went on their *romería* to the San Juan Capistrano Mission. The party left Los Angeles at nine o'clock in the morning and reached the old mission about noon and lunch was served in the corridor of one of the inner patios. A short business meeting was then held, and the following officers were elected for the coming academic year: President, G. Scott Williams; Vice-President, F. E. Beckman; Secretary, Miss Rofena B. Chambers; Treasurer, Miss Kathleen D. Loly. The toastmaster of the occasion was Professor Schulz of the University of Southern California. With the help of a native Indian guide, who spoke the language of the Spanish padres, the wheels of time were turned back a century and a half and a tour of the mission, with delightful anecdotes, bits of history, and many questions and answers occupied the next two hours.

NORTHERN CALIFORNIA CHAPTER.—The last regular meeting of the academic year was held at the Hotel Whitcomb, San Francisco, on the 21st of May, with the usual annual banquet, toasts, stories in Spanish, and the election of officers for the coming year. Miss Dowling, the retiring President, was tendered a vote of thanks by the chapter for her efforts during the year to arrange a series of unusually attractive and instructive monthly meetings. The newly elected officers are: President, Dr. Malbone Graham of the University of California; Vice-President, Miss Frances Murray of Fremont High School, Oakland; Corresponding Secretary, Miss Helen Hall of Palo Alto High School.

On July 14th the chapter was assembled in an extraordinary meeting called together by the National Secretary, Professor Coester, to hear speeches from our National President, Professor Fitz-Gerald, who was teaching at Stanford University, and Professor Crawford of the University of Pennsylvania, who was in the summer session of the University of California. Professor Fitz-Gerald spoke with great feeling and enthusiasm on the various problems that confront the teacher of Spanish in the United States, and Professor Crawford spoke of his experiences during the war in Bogotá, Colombia, when

he was Attaché to the American Embassy there. The program was concluded with a most interesting talk on Colombian poets by Professor Carlos Bransby of the University of California.

LAKE ERIE CHAPTER.—A new chapter of our Association has been organized in Buffalo, New York, under the name of the Lake Erie Chapter, with twenty-six members. The organization of this new chapter was due to the activity of Miss Maude R. Babcock of New York City. The officers of the chapter are: President, Manuel Rivera; Vice-President, Octavio Soto; Recording Secretary, Francisco López; Secretary-Treasurer, Miss Maude R. Babcock.

GRACIA L. FERNÁNDEZ DE ARIAS

NEW UTRECHT HIGH SCHOOL
BROOKLYN, N. Y.

THE TERM LATIN AMERICA REPUDIATED BY THE SECOND SPANISH-AMERICAN CONGRESS OF HISTORY AND GEOGRAPHY

During the first week of May of the current year there met in the city of Sevilla, Spain, the Segundo Congreso de Historia y Geografía Hispano-americanas. This institution is perhaps the most important spiritual and intellectual bond that unites the Spanish-speaking nations of the world. Among the statutes and recommendations unanimously adopted by the Congress this year we find the following which repudiates the use of the term Latin America and its derivatives and officially declares Spanish America, Hispano America, and their congeneric terms to be the only ones that may be properly used:

15.

Considerando impropia la denominación de América latina aplicada a los países descubiertos y colonizados por los españoles, el Congreso declara que la única apropiada es la de América española o Repúblicas hispanoamericanas.

To those of us who have been combating the use of the improper term Latin America when applied to the countries discovered and colonized by Spain the above decision of the Second Spanish-American Congress of History and Geography gives deep satisfaction. We congratulate especially our good friend and hispanist Don Juan C. Cebrián who has been the most staunch defender of the proper and just terminology just adopted by the Congress.

A. M. E.

OBITUARIES

ALBERTO MEMBREÑO

Don Alberto Membreño, one of the foremost men of Honduras, distinguished statesman and philologist, and one of the honorary members of our Association, died at Tegucigalpa, Honduras, on the 2nd of February, 1921. Alberto Membreño was one of the great men of America. His extraordinary energy and ability led him to occupy practically every important post that his nation could offer him in diplomacy, politics, law, literature, and philology. Among the high posts he occupied during his life may be mentioned those of Minister of the Interior, Minister of Public Works, Minister of Foreign Affairs, Ambassador to the United States, to Mexico, and to Spain, Minister of Justice, Minister of Public Instruction, Vice-President, and President of the Republic. As a philologist and literary historian, as a jurist and diplomat he has left us a series of important and valuable publications that will ever recall his memory. In the field of pure philology his best known work is "Hondureñismos," an Honduran dialect vocabulary with lists of idioms and comparative notes. *HISPANIA* records with sorrow the death of our honorary member, distinguished man of letters and famous Honduran statesman.

EMILIA PARDO BAZÁN

The eminent Spanish novelist, doña Emilia Pardo Bazán, born in Galicia in 1851, died in Madrid in the month of May of the current year, at the age of 70 years. Doña Emilia Pardo Bazán was the most famous woman in the Spanish literature of the last half century. In 1891 she founded the review *Teatro Crítico* where she began to publish her literary doctrines, but her best novels appeared before that date: Pascual López, 1879, *Un Viaje de Novios*, 1881, *Los Pazos de Ulloa*, 1886, *La Madre Naturaleza*, 1887, *Insolación*, 1889, *La Prueba*, 1890. The novels of Pardo Bazán are of the best in modern Spanish literature and reveal a strong tendency towards French naturalism, sometimes of the Zola type. This last influence appears especially in such works as *Los Pazos de Ulloa* and *La Madre Naturaleza*. She is especially powerful in the descriptions of the scenes and customs of Galicia, her native land. In her descriptive powers she may be compared to Pereda. During the last twenty years doña Emilia has been active in educational affairs and as a leader in the advancement of Spanish women. At the time of her death she was Professor of Spanish Literature at the Universidad Central.

REVIEWS

SPANISH-AMERICAN SHORT STORIES

Four or five years ago only the most advanced students of Spanish were able to get, in some of our universities, first-hand knowledge of the literature of Spanish America. They had to depend entirely upon foreign publishers, and even at that the number of suitable editions that were readily available was very small. This number has been increased rapidly in the last five years by the book publishers of Spain and South America. Especially noteworthy is the fine series being published by the Editorial-América, Madrid, under the general title *Biblioteca Andrés Bello*, so that there is no reason why advanced students in our universities should not now get acquainted with the rich literature of the "Other Americans."

A more urgent need was that of well-edited texts that might serve to introduce high school students and elementary college classes to the life and literature of Spanish America. The first to respond to this urgent call were the editors of informative text-books, that is, those that supplied all kinds of information about Spanish America in simple, made-to-order Spanish, or in selections from Spanish-American writers chosen on the basis of simplicity of style. To these were added other text-books containing selections of greater literary or historical value and two novels that are to be counted among the best produced in South America. Recently have appeared three collections of short stories, two of which have for primary purpose the introduction of our students to several of the best recent writers.

- (a) **Cuentos Hispanoamericanos**, with Grammar Reviews and Exercises. Edited by Cincinato G. B. Laguardia, Assistant Professor of Modern Languages, United States Naval Academy. Charles Scribner's Sons, New York, 1920. xv + 247 pp. (184 text, exercises and notes; 63 vocabulary).
- (b) **Cuentos de la América Española**. Selected and edited, with notes and vocabulary by Alfred Coester, author of "A Literary History of Spanish America," etc. Ginn and Company, Boston, 1920. vii + 236 pp. (136 text and illustrations, 22 notes, 76 vocabulary).
- (c) **Cuentos Hispanoamericanos**. Edited with notes and vocabulary by Charles Alfred Turrell, Professor of Romance Languages, University of Arizona. Allyn and Bacon, Boston, 1921. vii + 152 pp. (83 text with 19 illustrations and map, 12 notes, 54 vocabulary).

(a) Professor Laguardia has attempted to combine the pedagogical methods of the elementary readers and composition books with the presentation of Spanish-American texts of high literary value. Such outstanding figures in contemporary Spanish-American literature as Rubén Darío, Ricardo Palma, Rufino Blanco-Fombona, Manuel Ugarte, are represented, and the selections from other less important writers were chosen apparently for their literary merit as well as for their local color. Each of the shortest stories

constitutes the text for a single lesson and is followed by a set of four language exercises, *Conversación, Temas, Oraciones, Traducción.* The longer stories are divided into two, three, or four lessons, each followed by a similar set of exercises. The questions of the *Conversación* are exhaustive and insure a thorough preparation; the *Temas* suggest topics for oral or written reproduction; the *Oraciones* compel the student to use in complete sentences all the idiomatic expressions of the text; the *Traducción* offers a résumé of the contents of the text for translation into Spanish. The suggestions for grammar review in some of the lessons do not seem to have any plan or continuity and are of doubtful value. Brief biographical notes on the authors represented are given immediately after the Table of Contents. Explanatory notes on the text are to be found at the end of each lesson; for the most part they are appropriate and sufficient; sometimes they are inadequate, and occasionally futile.

The editor states in the Preface that the aim of the book is "to meet the needs of a second-year high-school student in Spanish or a second-semester college class." In the opinion of the reviewer the selections, with two or three exceptions, present material much too difficult for the student with only one year of preparation. The difficulties in the vocabulary of many of the selections would be discouraging for the second-year student. How many teachers of Spanish are likely to know the following words, all taken from page 83 ("Un Alzamiento," by Blanco-Fombona:—*yuntas, marusa, moral, paletó, gualal, taparita, estambre, pincho?* Similar lists might be given from other pages. Of course, Americanisms are to be expected in good Spanish-American literature, but they should not be put before second-year students, and it is doubtful whether any text containing so many unusual words should be used as the basis of language exercises. Moreover, a greater difficulty than the abundance of Americanisms is the very idiomatic language of many of the selections. Several are humorous, witty, or satirical in purpose, and such literature is always the most difficult for the foreigner to understand. The racy, peculiarly idiomatic style of Ricardo Palma, the great Peruvian *tradicionalista*, is not for beginners, and is not suitable for language exercises at any stage of preparation.

Had the editor published the stories merely as an introduction to Spanish-American literature or had he based his excellent linguistic exercises upon simple texts, the reviewer would have had little opportunity for adverse criticism. The book as it stands is proof of the fact that the best literature is generally not suitable for language exercises.

(b) The seventeen stories and sketches contained in Professor Coester's collection are representative of the best work that is being done by Spanish-American writers in the short story and humorous sketch. Nine countries are represented and in most of the selections the local color is sufficient to give a definite impression of at least one aspect of the country or people represented. One purpose of the book, "to throw light on the ideas and manner of life of our South American neighbors," is thus explained by the editor in the Preface: "Some idea of the significance of the pampa and the gaucho in Argentine life can be obtained from the stories entitled 'Cómo se formaban los Caudillos,' 'El Tiempo Perdido,' and 'Aura.' What revolutions mean to

family life becomes plain from reading 'La Bandera' and 'Los Redentores de la Patria.' The peculiarities of Spanish-American humor are revealed by 'Importantizarse,' 'Artículo de Comercio,' and 'De Hombre a Hombre.' While the intensity of Spanish-American emotions is plain in all the stories, it is overwhelming in 'Anita,' especially valuable for its local color. And to counterbalance any incorrect notions about the state of civilization (because a North American needs to realize that life in the large cities of South America is highly civilized) 'Realidades,' 'La Guitarra y los Doctores,' and 'Un Pobre Diablo' will serve."

The stories and sketches are edited with painstaking care and scholarship. All that the book lacks is an introductory account of the development of the art of short-story writing in Spanish America.

(c) The eleven stories of Professor Turrell's edition were well chosen for their interest and literary value. The selections show considerable variety in style and content, although they are not entirely balanced in their emotional appeal; there is in them as strong a tendency toward the serious and tragic as there is in Professor Laguardia's collection toward the humorous and satirical. Nine countries are represented and eight authors. Three of these, Rubén Darío, Blanco-Fombona and Ricardo Palma, appear also in the other two collections. In the case of Palma, the *tradiciones* selected by the three editors are all different. Blanco-Fombona's realistic description of a political uprising in Venezuela is to be found in all three; in Professor Turrell's edition, as in (a), it is entitled "Un Alzamiento"; in (b) it bears the satirical title "Los Redentores de la Patria." The realistic and very pathetic story "El Fardo" by Rubén Darío is to be found in (c) as well as in (a); the fantastic tale by the same author, "La Muerte de la Emperatriz de la China," appears also in (b), chosen by both editors for its modernistic qualities.

All the stories except perhaps one or two are well worthy of a place in a text-book the main purpose of which is to serve as an introduction to Spanish-American fiction. They are well printed and well edited as far as concerns notes and vocabulary; a critical introduction on the short story in Spanish America would have increased the usefulness of the book as in the case of (b).

G. W. U.

El Metal de los Muertos, by Concha Espina, Madrid, 1920.

Concha Espina stands unique as the only woman writer who has been honored by the award of the Spanish Academy. The novel for which she received this prize, consisting of five thousand pesetas, is a study of that remnant of the earliest known inhabitants of Spain, the Celtiberians, who now live in the hill-country around Astorga, in the province of Leon, and who are known as the Maragatos. This book, "La Esfinge Maragata," or "The Maragatan Sphinx," is a realistic picture of these people, who seem to be living in a past age, and to whom the word progress possesses no meaning. It is of permanent value as a revelation of the manners and customs of this tribe

which, despite their boast of having kept themselves unmixed and pure of blood by their rigid custom of marrying within the clan, are destined to surrender in the end to the spirit of modernity and to pass out of existence.

Concha Espina, having been born in the northern mountainous portion of Spain, calls herself a "Montañesa." Her novels, "Despertar para Morir," "La Rosa de los Vientos," and "La Niña de Luzmela," reflect the life of this region. "Naves en el Mar" is a prose poem written as a result of a voyage to South America, relating the tragic experiences of a young bride from the north coast of Spain who left her native land to join her husband in America, the land of promise.

"Al Amor de las Estrellas (Mujeres del Quijote)," "Ruecas de Marfil," a book of short stories; "El Jayón," a three-act play; "Pastorelas," a volume of bucolic essays; and "El Metal de los Muertos," complete the list of the published works of Concha Espina. Four of them will soon appear in English translation, three in German, and five in Italian. The almost limitless vocabulary of this author, the musical quality of her prose, her breadth of vision, her fearlessness, her keen psychology, lift her work to a high plane, and give it lasting worth. Her progress in the literary field has been rapid, and she has attained international fame while still a young woman, with a splendid vista of years opening before her in which to achieve even greater triumphs.

The gift of poesy is natural to Concha Espina; she published her first verses in a newspaper in Santander at thirteen years of age. She belongs to the old aristocracy of Spain, and was reared to fill a place in society, but she chose a more active career, and has supported herself by intellectual labor. Her greatest stimulus in this direction came from her acquaintance with Max Nordau, through his appreciation of her work and his encouragement. This resulted in her dramatizing the tale of "El Jayón," or "The Foundling," which had been published as a story, and was warmly praised by Nordau, the social critic, author of "Degeneration," "The Biologic Ethic," and other works. "The Foundling" was given with marked success at the Eslava Theatre, in Madrid, under the direction of the much beloved author, Georgio Martinez Sierra.

"Al Amor de las Estrellas" should be placed on the reading list for students of Spanish, as it elucidates, from the viewpoint of a Spanish woman, the women created by Cervantes. One Spanish critic has described Concha Espina as perhaps the most spiritual writer of her sex in Spain. Her pictures of Spanish life, while wholly different from those presented by Blasco Ibáñez, are equally true and instructive. The spirit of her writings is ethical; they produce an atmosphere of moral uplift, which she cherishes in utter disregard of the immense sales throughout Spain of books of an erotic nature. After the poesy and delicacy of her earlier works a book of epic quality and deep purpose such as is "El Metal de los Muertos," the last novel to issue from her pen, produces surprise. It was published through the editorial house called Gil-Blas, under the management of the eminent author and member of the Spanish Academy, Ricardo León.

"El Metal de los Muertos," or "The Metal of the Dead," is a story of the Rio Tinto Mines. This famous copper deposit, which lies 53 miles north of

Huelva, figured in the earliest history of Iberia. More than a millenium before the three caravels of Columbus sailed from the port of Palos, near the modern Huelva, on the fateful voyage that discovered America, the Phoenicians had been mining silver and copper in the mountains now called the Sierra Morena at the head of the Río Tinto. No doubt they were led thither by the color of the waters of the river. Standing on the bank and looking across, it seems to be as black as ink, but where it gathers into pools along the shore it is actually the color of claret wine. Concha Espina refers to it as "La Sangre de la Mina," and this well describes the stream, for it is the seepage of acids and mineral salts from the enormous deposit that gives it this startling shade, like that of a colossal bleeding vein. The great King Solomon did not disdain to swell his riches with the metals from the Río Tinto Mines, and tradition has it that one of his numerous sons was in charge of the slaves who wrested the treasure from the depths of the earth.

The mines were acquired from the Spanish government in 1872 by a syndicate of London and Bremen capitalists, at a cost of nearly four million pounds. The richer upper ores were gone, and what remained was so low in grade that only by the most careful management and scientific methods could a profit be won. Ten thousand persons are regularly employed at the mines, where several villages have developed.

The novel interest in "El Metal de los Muertos" develops through two enthusiasts, Rosario Garcillán and her brother José Luis, who go to Río Tinto from Madrid with the avowed purpose of working to improve the condition of the miners. Concha Espina and her son actually did make this journey, and they lived in one of the miners' villages for several months, therefore the story may be looked upon partly as a personal experience. The workers become discontented, and a strike follows, with consequent bitterness on both sides. The strike actually became a national issue. The emaciated children of the miners were scattered all over Spain, being received into the homes of charitable persons in order to keep them from starvation. Wearing red handkerchiefs around their necks to designate them as children of the strikers they aroused sympathy wherever they appeared. At the villages near the mines the hungry people managed to keep body and soul together by the meager contributions that dribbled in from members of labor organizations in other countries, helped out by the roots and plants gathered in the hills. The book ends with the destitute miners of Río Tinto bearing their sufferings with characteristic Iberian fortitude, their minds fixed upon an idealistic future of social equality and justice.

The novel has produced an unparalleled sensation in Spain and the Spanish-speaking countries, running through many editions, and winning for the authoress great popularity. Enrique Díez Canedo, one of the foremost critics of the day in Spain, has expressed the opinion that "El Metal de los Muertos" will always live as an historic portrayal of one of the most difficult moments of Spanish national life. The subtle psychology of the situation is powerfully analyzed; in the richness of the symbolism an Oriental note is struck; the descriptions of the mines and the lives of the workers are realistic and true.

FRANCES DOUGLAS

BIBLIOGRAPHY

IV. BIBLIOGRAPHICAL NOTES

Our opening remarks to the Bibliographical Notes in the May number of *HISPANIA*, 1920, concerning the books that appeared in Spain during 1918, apply to our accompanying list of books that appeared chiefly in 1919. The new movement due to the wave of French influence is again evident, although by no means predominant. The present list can be bought for somewhat over one hundred dollars; and there is material to suit varied tastes.

In the first place there are three books that I wish every American could know well. Cueto's *De mi idcario* would dispel much of the talk in this country concerning Spain's having been fundamentally pro-German. Odd as it may seem, the strongest pro-German group in Spain was the extreme Church-party. Crowding it as a close second came a small group of the nobles, chiefly Carlists. All the rest of Spain was at all times frankly pro-Ally. This attitude is further exemplified in *El Fin de la Tragedia* by Alcalá Galiano. *Del país gigante* by López Valencia, now in its second edition, is a book that would appeal to all American business men as showing how our business habits impress a sympathetic Spaniard.

In one of our previous Bibliographies we called attention to an attractive set of volumes edited by Adolfo Bonilla y San Martín and published by Ruiz Hermandos. These comprise the set known as *Clásicos de la Literatura Española*. At that time, four volumes were yet to appear, and they are listed at this time. We refer to the *Registro de Representantes por Lope de Rueda y Otros*, and the three anthologies covering Spanish poetry from the thirteenth to the nineteenth centuries, to wit: *Antología de poetas de los Siglos XIII al XI*, *Flores de Poetas Ilustres de los Siglos XVI y XVII*, and *Parnaso Español de los Siglos XVIII y XIX*. These maintain the standard set in the earlier volumes.

Cejador y Frauca has published Volumes X and XI of his *Historia de la Lengua y Literatura Castellana*. In these volumes he takes up the regional and modernistic movements and Hispano-American authors. The *Monografía Histórico-Morfológica del Verbo Latino* of Mendizábal will be of interest to our students of philology and will not be without interest even to ordinary teachers of the language who wish to know something of the antecedents of the Spanish verb system. For wholly unrelated reasons, we should like to recommend, also, the two volumes *Grandeza y Servidumbre de la Inteligencia* by Eugenio D'Ors, and *Los Hebreos en Marruecos* by Ortega. The latter is a study of the Jews, not only in Morocco, but also in Spain, and bears a prologue by General Gómez Jordana, who served as High Commissioner for Spain in Morocco.

Several of the volumes listed are personal studies, as witness, the volume on *Palacio Valdés* in the series *Los Grandes Españoles* by Antón del Olmet and Torres Bernal; that on *Lerroux*, the great Spanish Socialist, in the series

Españoles Ilustres by Alberto and Arturo García Carraffa; the interesting study on *Pereda* by Montero; and the detailed and sympathetic study of that interesting personality, the ex-rector of the University of Salamanca, *Unamuno*, which forms Volume I of the series *Mentalidades Españolas* by Saldaña.

Of criticism and essays, we have the following: Alsená, *Museo Dramático* (a book of short, interesting essays); Casares, *Crítica Efímera* (two volumes of interesting articles about literary things and persons, Volume I bearing a prologue by Menéndez Pidal and Volume II a letter from Palacio Valdés); Icaza, *Sucesos Reales que Parecen Imaginados* (in which the brilliant Mexican Ambassador to Spain gives us some new information concerning some classical Spanish writers); and two volumes by Salvatierra, *Los Conquistadores* (essays and studies dealing with the origins of American history), and *En la Vorágine* (a series of sociological essays). *Su Majestad el Individuo*, by López de Haro, is a series of philosophical studies in which, as he says in the preface, he tries to harmonize his two professions as lawyer and novelist, and he purposes to allow the advocate to talk like a novelist, that is to say, to make the advocate speak nobly the truth. Gómez Carrillo has decided to publish his complete works, and Volume I is entitled *El Libro de las Mujeres*. Azorín has also begun the publication of his complete works, and Volume I is entitled *El Alma Castellana*. This volume contains some of his best work, including what was originally published under the title, *Los Hidalgos*, which was a very carefully and thoroughly documented piece of work. The documentation is reproduced in this newer form. The dramatist-novelist-critic Cansinos-Assens, in a volume entitled *Poetas y Prosistas del Novecientos*, gives us nine essays on Spanish-American writers and eleven on Spanish writers. During the war, Ventura García Calderon made an interesting study concerning Don Quijote and the use made of that book by French soldiers and scholars in the trenches and at Paris. It is the volume entitled *Une Enquête Littéraire: Don Quichotte à Paris et dans les Tranchées*, and there is a preface by Ernest Martinenche.

Of a somewhat different nature from the personal studies previously mentioned are the following three volumes. Cabal's *El Libro de como se hacen todas las cosas* is a series of confidences by some of the leading writers of today and makes very interesting reading. The other two volumes referred to are the seventh and eighth series published by El Caballero Audaz (the pen-name of José María Carretero) under the general title, *Lo que sé por mí*. In these series of interesting interviews with interesting persons the author has made a new genre of the interview.

Those of our members who are particularly fond of the drama will find several items thoroughly worth while. The Álvarez Quintero brothers have maintained their usual standard. *La Calumniada* was a great success as staged by that admirable pair of actors, María Guerrero and her husband, Fernando Díaz de Mendoza. *Febrerillo el Loco* is a keen study of the effects of the passion for wealth. The two brothers have also produced a volume, *La Madrecita: Cuadros de costumbres*, only half of which represents the drama.

Jacinto Benavente (whose romantic play, *La malquerida*, has been made known to the American public through the art of Nance O'Neil) is represented by two plays: *La ley de los hijos* and *Por ser con todos leal, ser para*

todos traidor, the latter of which deals with the first sparks of independence in Spanish America.

Manuel Linares Rivas won a brilliant success with his *Cobardías*, in which he attacks all kinds of moral cowardice on the part of the good, who thus permit the triumph of the wicked. He also successfully dramatized, in collaboration with the original author, the novel of Alejandro Pérez Lugín, *La casa de la Troya*, which, in 1916, had been awarded the Fastenrath prize of that year by the Royal Spanish Academy.

The lyric drama, *La Morisca*, of Eduardo Marquina, was very well received. The dedicatory note is full of meaning for those who will ponder it awhile: *A nuestros moriscos en el pasado, en el futuro, en tierras de España, allende el mar, recogiendo en taza de barro las lágrimas de su queja secular, dolorida y sumisa, esta canción consagro y dedico.*

Lovers of the novel will not find so much to their liking as they have on some previous occasions. Blasco Ibáñez, despite his travels, produced his bulky novel, *Los cuenquios de la mujer*, which, despite its interesting qualities, will probably not take rank among his greatest works.

Martínez Sierra's attractive volume, *Pascua florida*, contains not only the novel of that name, but also a dialogued novel in three acts entitled, *La muy amada*.

In the *Presentación* to his *Memorias de un sietemesino* Pablo Parellada, after setting forth his purpose in writing this "episodic and humoristic" novel, declares: *Así espero demostrártelo en el siguiente relato, en el cual encontrarás entretenimiento honesto, sin verdosidades.* These words remind one inevitably of About's graceful dedication of his *Mariages de Paris* to Madame Hachette.

José Más, the author of several other Sevillian novels that have been mentioned in these Bibliographical Notes, has brought out the third edition of his novel, *La Orgía*. The dedication to Engenio Noel contains some interesting information concerning the Andalusianism of the author and his purpose of depicting various typical phases of Sevillian and Andalusian life in his sundry novels.

Pío Baroja figures in our lists with *El Pasado (Los últimos románticos)*, *El Mayorazgo de Labraz*, and *La caverna del humorismo*, together with four dainty little duodecimo volumes of *Cuentos*, with illustrations by Agustín.

In verse our lists contain two volumes that can be recommended. Pedro Mata's *Para Ella y Para Ellas: Versos de amor*, with attractive page-decorations by Varela, forms Volume I of the *Colección Exquisita* and is now in its second edition. It is a nice little volume to slip into one's pocket. The volume, *Bajo la Estrella Roja*, by Francisco Mon Ibáñez, gives interesting poems concerning the principal nations at war, including the United States, which, at the moment he wrote that particular poem, had not yet entered the war. These poems seem on the whole to be very sane in their judgments.

Travelers could do much worse than read the volume *Asturias: País de amor y tierra de fuego*, being literary notes about a journey made by a lover of Asturias, Miguel de Castro Marcos. A trip through that beautiful part of Spain, up in the Cantabrian highlands, would be infinitely more interesting after reading such a book.

It has often been said that one of the best means of enlarging one's vocabulary of a foreign language is to read the Bible or fairy tales in that language, because the general facts to be conveyed are already familiar, and this helps in proper "guessing" of the meaning of words. By this same principle some of our teachers may wish to recommend to their pupils for outside reading (and possibly, in the present transition stage of Spanish studies, some of the teachers themselves might not be averse to trying it) the Spanish translation of "Plutarch's Lives," made by A. Ranz Romanillos, and listed under Plutarcho, *l'idas de hombres ilustres*. It is published inexpensively and attractively in the *Biblioteca Calleja, Segunda Serie*.

The volume of literary studies, entitled *Literatura Universal*, will give us a new idea concerning the breadth of culture of that great Cuban patriot, Manuel Sanguily, for it was only in 1918 that he collected these several articles, at the request of Rufinó Blanco Fombona, who wished to publish them together in a volume in his *Biblioteca Andrés Bello*.

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UNIVERSITY OF ILLINOIS

Statement of the Ownership, Management, Circulation, etc., Required by the Act of Congress of August 24, 1912, of HISPANIA, published six times a year at Stanford University, California, for October 1, 1921.

Editor, Aurelio M. Espinosa, Stanford University, California.

Managing Editor, Aurelio M. Espinosa, Stanford University, California.

Business Manager, Alfred Coester, Stanford University, California.

Publisher, The American Association of Teachers of Spanish.

Owners (if a corporation, give its name and the names and addresses of stockholders holding 1 per cent or more of total amount of stock; if not a corporation, give names and addresses of individual owners): The Members of the American Association of Teachers of Spanish, John D. Fitz-Gerald, Pres., Urbana, Ill.; Alfred Coester, Sec'y., Treas., Stanford University, California.

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My commission expires June 6, 1922.

HISPANIA

VOLUME IV

November, 1921

NUMBER 5

EN TORNO DE "LOS INTERESES CREADOS"

I.

Jacinto Benavente, nacido en 1866, estrena en el Teatro Lara, de Madrid, el 9 de Diciembre de 1907, esta "comedia de polichinelas", como él la califica, y recibe con ella la consagración popular.

El autor ha cultivado todos los géneros de la moderna dramaturgia —si se exceptúa el teatro poético en verso—,¹ desde el monólogo y sainete de corte zumbón (*De alivio*, *Todos somos unos*) hasta la alta comedia (*La princesa Bebé*, *Rosas de otoño*), el drama emocional (*Sacrificios*, *Más fuerte que el amor*) y la tragedia dilacerante (*La Malquerida*); desde las producciones que nos presentan un ambiente aristocrático, de círculos exclusivos (*La escuela de las princesas*), hasta las que nos transportan a un medio rústico y primitivo (*Señor ama*); lo mismo el teatro lírico (*Viaje de instrucción*) y el teatro de ideas (*Por las nubes*) que el teatro infantil y de ensueño (*El príncipe que todo lo aprendió en los libros*); engendra piezas de un carácter no tan fácilmente aprehensible, que no entran modo de tan holgado en las habituales casillas de las clasificaciones retóricas, como *El dragón de fuego*, ante la que el penetrante Manuel Bueno se preguntaba perplejo: "¿Es comedia? ¿Es drama? ¿Es melodrama? ¿Se trata de un poema?"² u ofrece un gran número de arreglos y traducciones de las obras y autores más diversos, de Molière a Hervieu, desde *The Tragedy of King Lear* hasta *The Yellow Jacket*, que Cejador, con vista de águila, estimó original, acuñada en el troquel benaventino.³ ¿Cómo se habrá sonreído nuestro ironista!

¹ Recuérdese, sin embargo, *La princesa sin corazón*, "cuento de hadas, en ritmos ingenuos," como se lee en el Epílogo de la obra.

² *Teatro español contemporáneo*, Madrid [1909], pág. 152.

³ *Historia de la lengua y literatura castellana*, T. X, págs. 239-240 y 247-248.

Su *espíritu inquieto*, como el mismo se ha reconocido, su espíritu verdaderamente proteico, es de una pasmosa ductilidad y riqueza de cambiantes, y es que, como el más grande vate contemporáneo de lengua española ha dicho, —y nadie más idóneo que Rubén Darío para dar tales sentencias con carácter de inapelables— “el verdadero poder de Benavente consiste en que posee la intra y supervisión de un poeta, y en que a todo lo que toca le comunica la virtud mágica de su secreto.”⁴

El gran sentido de profunda humanidad que es la base o eje de *Los Intereses Creados*, su trama ingeniosa, el bien cortado y agudo diálogo, la sonoridad de la forma, todo el acabado conocimiento de los secretos de la técnica teatral explican los rendimientos de la crítica y el ferviente aplauso del público. Nada de tretas del oficio, en las que siempre es parco nuestro autor. La acción va directa como una flecha, las escenas aparecen tejidas de modo compacto y con una economía de esfuerzos y con una simplicidad tal de recursos, que no en vano el fino crítico Gómez de Baquero (Andrenio) ha recordado,⁵ hablando de los medios de que Crispín se vale para favorecer a su señor, los graciosos procedimientos que *le chat botté* emplea para hacer que el marqués de Carabas llegue a casarse con la hija del Rey,⁶ aunque —estos felinos son siempre un tanto egóistas— “le Chat devint grand seigneur, et ne courut plus après les souris que pour se divertir.” Ya veremos que Crispín, más generoso, emprende las aventuras, y las lleva a cabo, sin alcanzar ninguna ventaja.

El diálogo de Benavente que suele a veces pecar de artificioso cuando trata de transvasar la vida de la realidad a la escena, va aquí en consonancia perfecta con unos personajes que son símbolos de pasiones y sentimientos. Esta ausencia de lo real, esta oquedad de *lo individual*, actuando en función de caja de resonancia, avalora la frase sonante del dramaturgo, que en otras ocasiones parece incurrir en vicio de efectismo, y ella debió de haber contribuido al éxito franco y rotundo, alcanzado, con unánime sentir, en todas las esferas.

Después de un prólogo en que se vierten a raudales la galanura y el buen decir, pero con una sobriedad y un sentido del matiz de su

⁴ *Obras completas*, Madrid [s. a.], T. XXII, pág. 8. Rubén ha alabado calurosamente a Benavente, también, en su Crónica *La joven literatura*, publicada en *España contemporánea*, T. XIX, págs. 77-80.

⁵ *La España moderna*, T. XX, I, Enero de 1908, págs. 169-177.

⁶ *Les Contes de Charles Perrault*, Paris, 1876, T. II, págs. 47-56.

innato ingenio aristocrático, después de un prólogo escrito en un castellano de finísimos quilates, en forma primorosamente matizada, que da una nota sutil, tierna y levemente melancólica, de música en tono menor, al que van a responder en acorde ideal las más delicadas vibraciones del ánimo del auditorio, entramos de lleno en la fábula.

Bien ha hecho el autor, dentro de la vaguedad de las indicaciones topográficas, en presentar la escena en Italia.⁷ Tiene la obra, Andreinio lo ha observado,⁸ un marcado carácter mediterráneo, de luz y claridad, connatural a aquellas tierras, donde el arado encuentra, renovando el milagro partenopeo, el pliegue suave del mármol clásico. Mas no sólo por esta transparencia y armonía; no sólo porque aquellas ciudades, flores de una pulida civilización, exhalan un perfume de refinamiento que ofrendan, cual ninguna otra, las cortes italianas del Renacimiento, ha sido un acierto el lugar de la escena. Como Moland ha dicho de *Les Fourberies de Scapin*, de Molière, "indique tout de suite une œuvre aux libres allures, dans laquelle le poète met de côté la vérité actuelle des mœurs et du costume, et donne carrière à sa fantaisie."⁹

Acoge Benavente en la trama de la farsa los personajes, que, ora engendrados en la comedia latina —originarios, según algunos, de los mimos de la comarcas dorias— ora formados por elementos populares y literarios, ora creados, ora conservados y renovados por la italiana *commedia dell' arte*,¹⁰ se esparcen por la Europa entera, pero de todos los países extranjeros arraigan principalmente en Francia, y son recibidos con igual complacencia en Versalles que en la plaza pública.

Si el tipo de padre o curador, viejo Argos vigilante de la conducta de su hija o pupila; si el aventurero, el enamorado generoso, el criado

⁷ En las escasas direcciones escénicas dice someramente: "La acción pasa en un país imaginario, a principios del siglo XVII" pero en el desenvolvimiento de la obra se habla de Mantua, Venecia, Bolonia, Florencia, Nápoles, y de alguna de ellas más de una vez; (Act I, Cuadro I, Esc. 2; Cuadro II, Escs. 5 y 7; Act. II, Escs. 4 y 5).

⁸ *Loco citado*, pág. 171. Sin exagerar hay algo cierto en esto, a pesar de lo que indigna al perspicaz y querido filósofo Ortega y Gasset; (Cfr. sus *Meditaciones del Quijote*, Madrid, 1914, págs. 89 y siguientes).

⁹ *Œuvres complètes de Molière, collationnées et commentées par Moland*, segunda edición. T. XI, pág. 168.

¹⁰ Cfr. Winifred Smith, *The Commedia dell' Arte*, New York, 1912; Caps. II y III donde discute su origen.

o paje, llenos de gracejo, contrafigura de sus amos, son corrientes en nuestra comedia, la derivación y entronque inmediato de los personajes de Benavente, no ya por sus nombres, que eso nada significaría, sino por su orientación, no pueden hacerse arrancar del *siglo de oro*. Grandes concomitancias tienen en cambio, con la comedia italiana —no la *sostenuta*, sino más bien la jugosa de los repentistas actores de la *commedia dell' arte all' improvviso*— máscaras que influyen vagamente en Shakespeare y Lope de Vega, que perduran en el género mixto de Gozzi y Goldoni, y llegan de modo especial, a Molière y aun a Marivaux, alcanzando, pues, si no en su pristino estado, en combinación con otros elementos, las más nobles esferas del arte literario moderno, con las naturales modificaciones que imponen los tiempos y la espiritualidad más refinada de los autores.

II.

Obra tan leída como *Los Intereses Creados*, de la que ha hecho una buena edición, de índole didáctica, con introducción y notas, el Dr. Van Horne (D. C. Heath & Co.), una traducción el Dr. Underhill (*Plays by Jacinto Benavente*, Charles Scribner's Sons), y que ha sido representada con aplauso en varios teatros de este país, no requiere un resumen. Hagamos de las principales *dramatis persone* que en ella intervienen, verdaderas personificaciones de valores humanos, un ligero examen.

Leandro. Tipo, en su origen, de galán joven, feble, atractivo, adornado de cintas y encajes. Benavente le hace aventurero y nos lo presenta en descubierto con la justicia. Sin embargo, todo su modo de actuar, recuerda, sin sus afeminamientos, el papel que tradicionalmente le estaba encomendado, ya con este nombre, ya con los de Lelio, Orazio, Cinthio u Ottavio. No se comprende como puede ser perseguido en calidad de redomado bribón. Las gentes de orden debieron de haberle considerado más temible de lo que en realidad es. Otros más advertidos, no obstante, han comprendido que se trata de un buen muchacho y no han tenido inconveniente en darle cartas de introducción para personas de valimiento. Desde el principio muestra un fondo ingenuo, sentimental, carente de condiciones para marchar por la vida a salto de mata. Tiene un vago espíritu de colegial a quien aterrera cualquier inocente desaguisado. Tiene gentileza, gallardía, elevación de ideas. Puede decirse, en paralelo con Crispín, que constituyen el anverso y el reverso del alma humana. Pero sea-

mos indulgentes con éste, que además de la inteligencia tiene la salvadora cualidad de ser altruista.

Crispin. Hémos aquí con el personaje astuto, fuerte, un tanto prendido a la tierra. Él ha de remolcar la acción. Maestro en truhanerías —no en vano es veterano de galeras—, artífice de picarismo, sutil psicólogo, sabe sorprender en todos los procesos de conducta el móvil real de las humanas acciones. De todas se aprovecha a maravilla para sus ulteriores fines. Reconoce la fuerza prepotente del idealismo y lo acepta por aliado. Sabe bien "que no conviene siempre rastrear. Alguna vez hay que volar por el cielo para mejor dominar la tierra." (Acto II, Cuadro II, Esc. 9.)

Aparece por primera vez este personaje en *L'Écolier de Salamanque*,¹¹ de Scarron y fué popularizado por un famoso autor y actor contemporáneo de Molière. Me refiero a Raymond Poisson (1633-1690), el cual poseía un talento superior "pour les rôles comiques, & principalement pour celui de Crispin, qu'il imagine & qu'il adopta."¹² Su linaje lo encontramos en Brighella. Pero ya los amores no le preocupan, aunque no ha olvidado los circunloquios galantes, ("Mi mayor deseo fué el de saludaros, y el señor Arlequin no anduviera tan discreto en complacerme á no fiar tanto de mi amistad, que sin ella, fuera ponerme a riesgo de amaros sólo con haberme puesto en ocasión de veros" dice con obsequiosa y rendida cortesanía a Colombina en la escena segunda del cuadro segundo del primer acto). Tampoco, por efecto, sin duda, de los siglos de civilización y decantación transcurridos, se halla tan presto a dar, como su ilustre antepasado, la temible y famosa *cottelata*. ("Soy . . . lo que fuiste. Y quien llegará á ser lo que eres . . . como tú llegaste. No con tanta violencia como tú, porque los tiempos son otros y ya sólo asesinan los locos y los enamorados y cuatro pobretes que aun asaltan a mano armada al transeunte por calles oscuras o caminos solitarios. ¡Carne de horca, despreciable! (Acto II, esc. 7). Deja sus maneras de violencia para trocarse en un simple autor de fraudes.

El papel de pícaro, el Epicidio de Plauto, encarna en Brighella, que es el tronco de *gli Beltrame*, *gli Scapino*, y todos los criados trapaceros e intrigantes. Cambia la librea y algo el carácter, pero en lo fundamental son lo mismo, incluyendo a Figaro, el criado *da far tutto*.

¹¹ Parfaict, François y Claude, *Histoire du Théâtre françois depuis l'origine jusqu'à présent*, Paris, 1745-1749, T., VIII, pág. 95.

¹² Parfaict, Obra citada. T., VII, pág. 345.

Crispín puede hacer suya la confesión de aquel otro criado de otro Leandro que nos presenta Molière: "A vous dire la vérité, il y a peu de choses qui me soient impossibles, quand je veux m'en mêler. J'ai sans doute reçu du ciel un génie assez beau pour toutes les fabriques de ces gentillesse d'esprit, de ces galanteries ingénieuses, à qui le vulgaire ignorant donne le nom de fourberies; et je puis dire, sans vanité, qu'on n'a guère vu d'homme qui fût plus habile ouvrier de ressorts et d'intrigues; qui ait acquis plus de gloire que moi dans ce noble métier. Mais, ma foi, le mérite est trop maltraité aujourd'hui" ¹³ de la misma manera que a él puede referirse lo que dice Sainte-Beuve de los *valets* de Marivaux: "Les Scapin, les Crispin, les Mascarille, sont assez ordinairement des gens de sac et de corde: chez Marivaux, les valets son plus décents; ils se rapprochent davantage de leurs maîtres." ¹⁴

Los genios de Leandro y de Crispín son antípodos: representan el antagonismo de los temperamentos sentimental y sanguíneo.

La sensibilidad de Leandro es mayor que en el otro; en cambio, la actividad, o facultad de convertir una emoción en acción, que es en él casi nula, sobresale distintamente en Crispín, verdadero "profesor de energía— como dicen los locos de hoy"; la función secundaria, el resabio o gustillo, el sentimiento que queda cuando una emoción se ha convertido en acción, o ha muerto, es, sin duda, más perceptible en Leandro que en Crispín, aunque éste no se halla, por completo, extento de ella.

Uno es impresionable, nada práctico, con pocas condiciones de adaptación, tímido y con ideas vagas, con tendencia al aislamiento, obrando espasmódicamente, unilateral y sedentario, propenso a la contemplación e introspección, más inclinado a arrojarse de cabeza a un peligro que le asuste que a aguantar el pánico. Los antónimos describen al otro, que es poco emocional, práctico y con claro sentido de las cosas, imaginativo y realista al mismo tiempo, de carácter vivo, con buena labia, optimista, abierto y generoso, versátil, nómada y ambicioso de contrastar sus fuerzas en grandes peligros, que puedan traer grandes resultados.

El Doctor. Maneras graves, como conviene a su alta misión social. La más sencilla acción requiere el auxilio de la sorites. Le veremos justificarse, y ha de agobiarnos en sus chalaneos con escl-

¹³ *Les Fourberies de Scapin*, Acto I, esc. 2.

¹⁴ *Causeries du Lundi*, T. IX, pág. 373.

recimientos tomados de la nebulosa primitiva. Fué, naturalmente, muy corriente su actuación en las comedias. Siempre los hombres de ley fueron blanco de sátiras (recuérdese nuestro Quevedo), objeto de acerbados serventesios. Desempeñan otras veces este papel de víctimas los Notarios y Procuradores. Es característico de este tipo el presentar ante las cálidas y vehementes imprecaciones de los engañados la ecuánime frialdad de los procedimientos legales. (Viene ahora a mi memoria, a este respecto, la escena final de *La femme rangée*, estrenada "par les Comédiens Italiens du Roi dans leur hostel de Bourgogne" en 1689, y que puede leerse en *Le Theatre Italien* de Gherardi, Tomo II de la edición de Amsterdam, 1701.)

Polichinela. Parece, dado su modo de actuar, que convendríale más el nombre de Pantalón, Pandolfo o cualquiera de los apodos que tuvo una de las cuatro máscaras bufas de la *commedia dell' arte*. Es cierto que en las comedias napolitanas hay dos tipos de Polichinela, el uno marrullero, y estúpido el otro. (Veamos la deliciosa explicación que nos suministra Riccoboni —nadie está obligado a tomarla muy en serio— "Dans le pays, l'opinion commune est que c'est de la ville de Benevent, qui est la Capitale des Samnites des Latins, qu'on a tiré ces deux caracteres opposés, quoiqu' habillés de même. On dit que cette ville qui est moitié sur la hauteur d'une montagne, & moitié au bas, produit les hommes d'un caractere tout different. Ceux de la haute ville sont vifs, spirituels & très actifs. Ceux de la basse ville sont paresseux, ignorans, & presque stupides." ¹⁶ Pero de ambos tipos el que se popularizó fué el primero. En el desenvolvimiento de la farsa de nuestro comediógrafo no se acomoda, en realidad, a la índole de tal carácter, que fué el que halló arraigo en el resto de Europa. El árbol genealógico del Polichinela benaventiano debe de tener unas ramas que le emparentan con las buenas gentes de la ciudad alta, y debe de tener otras ramas, sin duda un poquito más numerosas, que le hacen descendiente en línea directa de los graves ciudadanos de la ciudad baja.

Pantalón. Con antecedentes literarios en Aristófanes, Plauto y Terencio. Era el tal nombre inherente al papel de viejo avaro, meticuloso, unas veces suspicaz, receloso; otras sencillo y de buena fe; pero siempre engañado por su hija, querida o cualquier intrigante. Representa, en general, el negociante ordenado, el comerciante enri-

¹⁶ Louis Riccoboni, *Histoire du Théâtre italien*, Paris, 1728-1731, T. II, págs. 318-319.

quecido, el padre de hijas de difícil guarda. Tal como Benavente nos lo muestra, ridículo, plañidero, sigue encarnando la parte de mercader incauto y petardeado.

El Capitán. Las hazañas de este valeroso caudillo no son para contadas. "Italia tiembla al nombre del Capitán Spavento. España me reverencia bajo la denominación de Matamoros" y ¡hombre espantable! "terrorífico a Francia con el nombre de Capitán Francassa."¹⁶ (Recuérdese el barón de Sigognac, señor del Château de la Misère, que nos presenta Théophile Gautier en su novela, evocación del siglo XVII, *Le Capitaine Fracassa*).

Acaso como los grandes tiene envidiosos:

Ce capitain fait grand éclat:

Et sa valeur est si parfaite,

Qu'il est des derniers au combat,

Et des premiers à la retraite.

Hijo del *miles gloriosus*, nuestra magna *Celestina* (la obra más grande en prosa de la lengua castellana, después del *Quijote*, en la opinión del maestro de maestros, Menéndez Pelayo) le acoge con el nombre de *Centurio*.

Existía en calidad de capitán italiano, pero el paso por aquella península de los ejércitos victoriosos de Carlos V, hace que sea reemplazado, adquiriendo la nacionalidad española, por la impresión que causan nuestros soldados, que tienen la gravedad y altivez de Castilla, y que son, acaso, algo tragediantes, acaso, algo fanfarrones.

Arlequín. Hasta el siglo XVII el desempeño de su parte requería movimientos violentos, contorsiones, bufonadas de baja especie. Va evolucionando, adquiere flexibilidad y gracia. Se transforma y convierte en agudo decidor de buenas palabras. Giuseppe-Domenico Biancolelli, llamado a París por Mazarino y que llega a tener prestigio en la corte del Rey Sol es quien la representa siempre. El artista, que era hombre de mérito, instruido, amigo de literatos, eleva sus maneras. Ahora, en la pieza dramática de que me ocupo, ya —todo se pega menos la hermosura— sabe manejar el plectro, y astuto y mercenario —este poeta es digno sucesor del Aretino— conoce los medios de cambiar sus sonantes estrofas por una bolsa de sonantes

¹⁶ Sand, M., *Masques et Bouffons*, Paris, 1860. Traducida recientemente al inglés con el título de *The History of the Harlequinade*, London [s. a.], T. I. pág. 137. Obra que he consultado con utilidad.

escudos . . . o, hasta si se terciara, por un plato sabroso de perdices estofadas o algún pastel de liebre.

Silvia. En 1697 una compañía italiana que actuaba en el teatro del Palais-Royal se permitió ciertas alusiones satíricas Madame de Maintenon. Esta indiscreción trajo incontinenti una orden de destierro de Luis XIV. El Regente, Felipe de Orleáns, en 1716, volvió a llamar a un grupo de cómicos, que dirigidos por Riccoboni, de quien ya he hablado, trabajaron en el Hôtel de Bourgogne. Con ellos venía una mujer de cabellos castaños, ojos azules y tez clara,¹⁷ llamada Giovanna-Rosa Bennozzi, conocida por *Silvia*. Entre ella y Pierre Carlet de Chamblain de Marivaux nació una estrecha amistad. Para ella compuso más de un papel. La actriz italiana supo encarnar a maravilla los tipos del poeta parisiense y supo dar una admirable interpretación a su diálogo fino y agudo. Hay en la dulce e ingenua burguesita benaventiana un cierto parentesco —no sólo en el nombre— con las heroínas del *marivaudage*. ¿No podría poner en su divisa —si la empresa de su adinerado padre, demasiado apegado a los bienes materiales, no le agradase— aquella frase "Fierté, raison, et richesse, il faudra que tout se rende. Quand l'amour parle, il est le maître"?¹⁸

Doña Sircna. El papel de confidenta o tercera de amores es bien antiguo, en la literatura clásica. Piénsese en la Dipsas de Ovidio, en la Syra de Terencio y en más de una *lena* del teatro plautino.¹⁹ Recuérdese en la literatura española la Trota-conventos del buen Arcipreste de Hita, la Celestina, antes mencionada, la Doña Claudia de Astudillo y Quiñones de *La Tía Fingida*, la Gerarda de *La Dorotea*, de Lope. Sin tantas complicaciones, y sin tanta riqueza de caracterización, dicho papel pasa en la fábula de Benavente a ser desempeñado por esta ilustre dama, último vástago de un ínclito y claro linaje. Su facilitación de los amores de Leandro y Silvia, mediante un estipendio, su siempre diplomática intervención, tienen un fuerte acento epigramático y fervorosamente incisivo, tajante. Colombina, como la Areusa de *La Celestina*, seguirá algún día los pasos de su ama.

¹⁷ Gaston Deschamps, *Les grands écrivains français, Marivaux*, Paris, 1897, pág. 28.

¹⁸ Marivaux, *Les Fausses Confidences*, Acto I, esc. 3.

¹⁹ Cfr. el excelente trabajo de Bonilla y San Martín, *Antecedentes del tipo celestinesco en la literatura latina*, que vió la luz en la *Revue Hispanique*, XV, págs. 372-386.

III.

Todas estas figuras, y algunas otras secundarias, conspiran en su acción a la tesis de la obra: la fortaleza, la invencibilidad de los *intereses creados*. Hé aquí claramente la posición del autor. Ellos vencen los escrúpulos de la nobleza, quebrantan las leyes del honor, desvían las indeclinables sanciones de la Justicia; mandan y rigen la sociedad, son poderosos señores que gobiernan nuestra vida.

Un extremista del pesimismo podría afirmar, un tanto arbitrariamente (y tal parece la actitud adoptada por Severino Aznar²⁰ a raíz del estreno), que no puede el feliz coronamiento de las generosidades caballerescas de Leandro, el triunfo del amor, significar la suprema redención de estas dilacerantes acritudes. En el fondo —pudiera el imaginario Heráclito crítico seguir argumentando— se siente el amargor de la impotencia. Si los fraudes, bajezas, mentiras, miserias, conducen, no embargante, a un resultado deseable, no es por el poder de las nobles ideas, de los levantados pensamientos; ellos de por sí no fructificarían en la aridez roqueña de los malos instintos, de las bajas pasiones. Es necesario que Crispín, sutilmente, audazmente, les haga converger hacia el ansiado final. Sin su intervención, Leandro, candoroso, pasaría a galeras y la autoridad paternal, victimaria, imponería un matrimonio de conveniencia. Con remate feliz deja un insuperable y amargo sabor de desaliento. ¿Qué son los grandes sueños sin contar con otras fuerzas vitales, magnas e invencibles? La punzadora sátira causa sus efectos. El nervio de la obra es desazonante, incisivo, burlón, demoledor. Las últimas frases parecen simplemente un desagravio al burgués y optimista publico del Teatro Lara. Comprendamos, diría que no es cosa de alterar las pacíficas digestiones del bien abastado abono de la *bombonera*,²¹ venturoso y gentil.

Pero, aunque algo de esto sea cierto, y sin incidir —¡Dios me libre!— en un lamentable panglossianismo, vemos que sin la nobleza de Leandro, sin su arranque sincero (escena última), sin su amor que le encumbra, sin la afección de la cándida doncella, que le envuelve en un manto de luz —que como el maravilloso velo de la Reina Mab exalta todo lo que toca— y le hace otro hombre, y sin Silvia, que, a pesar de la vida pasada del mancebo, tiene fe en él y hace sur-

²⁰ Cfr. *Cultura Española*, 1908, págs. 70-77.

²¹ Nombre con que es conocido el Teatro Lara, donde se estrenó esta comedia.

gir en Leandro la fe en sí propio, todo el tinglado de Crispín se vendría al suelo como castillo de naipes. Es verdad, como dice Santayana, que es un prodigio nuestra existencia "in which the luminous and the opaque are so romantically mingled," pero el sobrepujamiento de la parte noble, la determinación de Leandro a sacrificarse, su disposición a dejar su amor, que es su vida, adquiere un verdadero, aunque simbólico, significado. Porque tal impulso trae, como consecuencia, el reconocimiento, por parte de Silvia, si es que tuviese alguna duda, del profundo y devoto amor que él le profesa. Y este sentimiento les transfigura, de modo milagroso, trocando, al proyectar el irisado cambiante de su resplandor, todo lo que antes nos parecía opaco, bajo y desdenable, en raudales de luz; y nos descubre lo esotérico, como en evidencia angélica y cuasi divina, mágica escala que baja desde el empíreo —cual en la visión de Jacob— para ofrecernos un trasunto de la celestial perfección. La fe, que surge, nos da la plenitud del futuro incógnito, sombrío y brumoso en un presente tangible, brillante y fecundador.

Esta exaltación pudiera relacionarse con la teoría platónica, que el filósofo de las Ideas nos legó en su admirable *Símposio*, y que halló un eco en el místico salmantino, cuando hablando de

la música estremada

del ciego Salinas, nos dice:

a cuyo son divino,
el alma, que en olvido está sumida,
torna a cobrar el tino
y memoria perdida,
de su origen primera esclarecida.

Pero, no olvidemos al pobre Crispín, que ha sido demasiado maltratado; a él se podría aplicar lo que, muy atinadamente, afirma Paul de Saint-Victor del *Scapin* de Molière:²² "Miente, roba y perjura, y, sin embargo, el más severo moralista ríe ante la brillantez de sus jugarettas, dignas de la horca. ¡Es tan vivo, tan alegre, tan ingenuamente exento de conciencia y sentido moral! El indignarse ante sus latrocinios es como indignarse ante un gato que robe un queso. Además, es desinteresado en sus maulerías; nada en el agua turbia sin pescar nada." Es cierto que el voluminoso proceso de Bolonia (¿cuántos folios? ¿dos mil trescientos? ¿dos mil novecientos?) ha quedado aniquilado, pero, ¿no tiene que ir otra vez por el mundo a ganarse su

²² Citado por Moland, *loco citato*, pág. 262.

diario sustento y a caza de aventuras? Esta indiferencia ante las luchas de la vida nos le muestra en un estrecho parentesco con los pícaros de la novela de nuestra literatura clásica, un poco cínicos y un mucho estoicos, Lazarillo, Guzmán de Alfarache, y los otros *ejusdem furfuris*.

Pudiéramos decir, siguiendo a Saint-Victor, que Crispín no es sino a medias real, es la encarnación del espíritu de intriga que se burla de las leyes humanas, se mantiene en la tierra en la punta de uno de sus sutiles pies: la fantasía lo purifica todo y la fantasía es el elemento de Crispín.

La absoluta perfección en este planeta sublunar es imposible, y ante la estolidez de los otros —que no son mucho mejores— hallamos modo de reconciliarnos con el personaje que hace, con tanta gracia, sus piruetas y tornátiles cerebraciones.

Esta obra, que ha presentado la evolución de tipos bien conocidos, infundiéndoles nueva vida, y de la que ha dicho, con justeza, Federico de Onís que los españoles “hasta se atreven a compararla con las grandes producciones del teatro clásico que floreció en España en el siglo XVII,” merece un estudio de fuentes. Tiene reminiscencias y perfumes de recientes lecturas, que, acaso, algún día trataré de señalar.

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VIAJES POR ESPAÑA

IV. CASTILLA LA VIEJA

El territorio castellano es muy extenso y poco homogéneo. En el extremo sur las tierras avilenses se extienden por las cumbres de la Sierra de Guadarrama y allí nacen tributarios del Duero y también del Tajo. Es un país frío hasta en verano. Hacia el norte desde la Sierra de Guadarrama hasta el país de la Montaña pasamos por las antiguas provincias de Segovia, Valladolid y Palencia, hallándose Valladolid en la cuenca del glorioso Duero. Hacia el norte y oeste de las tierras vallositanas está la provincia de Burgos, cabeza y corazón de Castilla la Vieja, y más allá de ella nos vemos en tierras sorianas, también territorio castellano. Hablando en general podríamos decir que el territorio castellano antiguo es todo aquel bañado por el río Duero y sus numerosos tributarios. El famoso Ebro apenas atraviesa una parte del territorio castellano en el extremo norteoeste. El Duero es el verdadero río castellano. Y alrededor de este río se forma la meseta de Castilla, la tierra de los antiguos castillos. Y no crea el lector que todo es fábula. Muchos de los antiguos castillos todavía existen.

Yo he viajado por toda Castilla la Vieja: Burgos, Soria, Palencia, Valladolid, Salamanca, Zamora, Segovia, Ávila. He estado en las capitales de todas estas provincias y en muchísimos pueblos vecinos y lejanos a ellas: Salas de los Infantes, Barbadillo, Contreras, Covarrubias; Calatañazor, Garrey, Numancia, Burgo de Osma, Aranda del Duero; Villamediana, Aguilar de Campoo; Valdearcos, Mucientes; Medina del Campo, Aldeorno, Sepúlveda, Fuente Pelayo; Rasueros, Villanueva del Campillo; y muchos otros pueblos y caseríos. Después he viajado por Castilla la Nueva y por Andalucía desde Valencia hasta Cádiz. He visto los incomparables jardines valencianos, las tierras de Murcia y Granada, la famosa e inolvidable Alhambra, tan admirablemente apreciada por nuestro Washington Irving, los Alcázares de Sevilla que son como la Alhambra una joya de la civilización árabe. He visto también la majestuosa Mezquita de Córdoba donde los musulmanes ofrecían sus plegarias a Allah. He visto y admirado la medieval Toledo, ciudad encantada que todavía duerme en el siglo XVI y me he paseado a menudo por sus bellísimas calles, estudiando la tradición, la escultura y la pintura de los siglos. Y en

mis viajes por España he visto aún más. Pero, nada, nada me emociona tanto como Castilla. Castilla hoy pobre y miserable es la tierra donde nacieron y vivieron y triunfaron todas las antiguas glorias de España. En Castilla es donde se desarrolla la epopeya de la España grande y gloriosa, y castellanos fueron Rodrigo Díaz de Vivar o sea el Cid Campeador, el conde Fernán Gonzáles, los Infantes de Lara, Alfonso el Sabio, Isabel la Católica, Santa Teresa de Jesús. En estas tierras agobiadas por hielo y nieve en invierno y por un sol ardiente en verano, en estas tierras donde en pleno otoño no vemos más que cuestras peladas, casas de adobe miserables y decaídas, pirámides de trigo por todas partes, en estas tierras que parecen encantadas para siempre y que el viajero desea que lo estén, en estos pueblecitos donde casas, árboles, yerbas, bestias y gentes parecen carcomidos por el sol y el viento, aquí precisamente, en estas tierras se desarrolló una civilización, una nación, una raza, una raza de las que ahora se comparten el dominio del mundo.

No se puede viajar por Castilla la Vieja sin sentir hondas emociones. Como yo no soy ni historiador ni filósofo no tengo que explicar nada. Sé muy bien que políticamente y tal vez hasta en el aspecto civilizador general Castilla no significa nada en el actual momento histórico. Pero también sé que el que de este hecho saca consecuencias generales para demostrar que una tierra que vió nacer en su suelo a los prohombres que formaron toda una civilización ha de ser siempre una nación decaída es un loco de remate, aunque este individuo tenga fama de historiador. Pero sea como fuere el verdadero hecho es que en Castilla existen todavía toda la sangre antigua y todas las viejas virtudes. El que vive en un país donde el comercio, la artificialidad de la vida moderna, el materialismo y la constante y vertiginosa lucha por la existencia acaban por matar todo sentimiento noble y caballerezo y toda la vida espiritual del hombre se confunde por completo al llegar a Castilla. Sólo después de mucho viajar y de mucho estudiar y meditar se llega a conocer a Castilla y a los castellanos.

De todas las obras que yo he leído sobre el carácter castellano la que a mí me parece más exacta es una obra de Unamuno, el primer tomo de sus Ensayos. El que no pueda viajar por Castilla puede tener la seguridad de que de la obra de Unamuno puede sacar una buena idea de lo que son los castellanos. Más de una vez al viajar por tierras castellanas he visto yo personas, cosas y hechos que me

han traído a la memoria las exactas descripciones de este célebre escritor. Veamos como describe al labriego castellano de nuestros días: "Es calmoso en sus movimientos, en su conversación pausado y grave y con un flemá que le hace parecer a un rey destronado. Esto cuando no es socarrón, voz muy castiza de un carácter muy castizo también. La socarronería es el castizo humorismo castellano, un humorismo grave y reposado, sentencioso y flemático; el humorismo del bachiller Sansón Carrasco, que se bate caballerosamente con Don Quijote con toda la solemnidad que requiere el caso, y que acaba tomando en serio el juego." . . . "Suele ser silencioso y taciturno mientras no se le desata la lengua." . . . "Es tan tenaz como lento, yendo lo uno emparejado con lo otro. Diríase que es en él largo lo que llaman los psico-fisiólogos el tiempo de reacción." En los Estados Unidos no tenemos idea del carácter castellano. En muchos libros de escritores ingleses y franceses vemos a los castellanos pintados con prejuicios y resultan frívolos y dominados solamente por el amor romántico y una holganza avasalladora. Pero en Castilla no vemos ese romanticismo ni esa holganza. El castellano es serio en sus ademanes y en su modo de pensar y obrar. En Castilla la vida no es un sueño sino una realidad austera y dura. Si hemos de conocer a España y a los españoles tenemos que viajar por España o leer obras escritas por ellos mismos, como las obras de Unamuno.

Pero el que viaja por Castilla estudiando la tradición, recogiendo cuentos y romances viejos tiene la oportunidad de ver el otro lado de la medalla. En estas tristes y desoladas llanuras se encuentra por todas partes el realismo de la vida castellana: un pueblo pobre, casi miserable, que se afana por vivir, que después de conquistar un mundo y civilizar a mil naciones se contenta con vivir en paz y quietud en su antiguo solar materno, lejos del ruido de la moderna civilización. Es una raza que ha cumplido su misión y que parece descansar. Pero no vaya nadie a creer con Martin Hume y otros historiadores que Castilla es un pueblo decadente. Continúa Unamuno: "Estos hombres tienen un alma viva y en ella el alma de sus antepasados, adormecida tal vez, soterrada bajo capas sobrepuestas, pero viva siempre." . . . "Esa alma de sus almas, el espíritu de su casta, hubo un tiempo en que conmovió al mundo y lo deslumbró con sus relámpagos, y en las erupciones de su fe levantó montañas." Y esa fe de que habla Unamuno persiste en el día de hoy y mientras dure no decae Castilla.

Esa es la fe que edificó catedrales y conquistó mundos, la fe castellana que en muchas ocasiones salvó a Europa de la dominación musulmana. La fe castellana es la que triunfó en la batalla de las Navas de Tolosa, la que tomó a Granada, la que conquistó y cristianizó a mil pueblos, la que triunfó en Zaragoza y Bailén. Esa fe vive en el día de hoy y es capaz de iguales impetuosidades y de iguales hazañas. Y ver esa Castilla miserable llena de la misma fe antigua es precisamente el otro lado de la medalla. Los castellanos viven muy contentos en su pobreza con todo su antiguo orgullo, su antigua fe y desprecian todo lo que viene de fuera sin saber si les conviene o no. El gentil poeta Antonio Machado así lo declara cuando dice:

Castilla miserable, ayer dominadora,
envuelta en sus andrajos desprecia cuanto ignora.
¿Espera, duerme o sueña? ¿La sangre derramada
recuerda, cuando tuvo la fiebre de la espada?
Todo se mueve, fluye, discurre, corre o gira;
cambian la mar y el monte y el ojo que los mira.
¿Pasó? Sobre sus campos aun el fantasma yerra
de un pueblo que ponía a Dios sobre la guerra.

Así es Castilla, la madre que ha derramado su sangre por todo el mundo, la que en una época vió a sus hijos tornados en leones conquistadores y que ahora es como una reina sin corona y abandonada. Pero en este abandono vive con la misma fe de antaño y por medio de esa fe volverá a ser lo que fué. Estas impresiones he sacado yo al viajar por tierras de Castilla.

Volveremos a hablar de Castilla y de los castellanos.

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ERRORES MÁS COMUNES DE SINTAXIS ESPAÑOLA QUE COMETEN LOS EXTRANJEROS

(A paper read at the Fourth Annual Meeting of the American Association of Teachers of Spanish, December 30, 1920, at Chicago.)

Después de pensarlo detenidamente, me he decidido a dar a este trabajo el título de "Errores más comunes de sintaxis española que cometen los extranjeros." Al decir extranjeros, me refiero también a los españoles y a los hispano-americanos que se han extranjerizado en el idioma, perdiendo por lo tanto los giros propios de su lengua que sustituyen por los de otras lenguas extranjeras.

Creo que no hay nadie que ponga en tela de juicio que la pureza del idioma es cosa importantísima, y que se debe conservar por todos los medios posibles. Esta última consideración y la lectura de muchos libros de texto que se usan en nuestras escuelas y en nuestras universidades, han sido la causa de esta colección de errores. Claro está que para hablar con la debida extensión de un asunto tan importante y tan intrincado como el presente, se necesitaría muchísimo más tiempo del que tengo a mi disposición en esta ocasión. No obstante, hablaré brevemente de diez diferentes clases de errores que a mí me han parecido de primera importancia.

Algunos de los giros y expresiones que eran permitidos y hasta corrientes en el Siglo de Oro han caído hoy en desuso, y, como quiera que aquí se trata de libros elementales, se debe preferir la regla general a la excepción, pues ésta puede llevarnos a hacer regla general de la excepción.

Ninguno de los ejemplos es mío; todos ellos pertenecen a uno u otro libro de éstos que andan de texto en nuestras escuelas y en nuestras universidades.

I. Uso incorrecto de las preposiciones.

El uso correcto de las preposiciones es a mi juicio la mayor dificultad que encuentran los extranjeros. Los errores que se cometen con ellas pueden reducirse a tres clases principales:

1. Omitir preposiciones que son necesarias.
2. Usar preposiciones que no son necesarias.
3. Usar unas preposiciones por otras.

A continuación va una colección de ejemplos que creo comprende la mayor parte de los diferentes errores que se cometen en el uso de las preposiciones.

1. *¿Ha visto usted a Luisa y mi hermana?* Corr.: ¿Ha visto usted a Luisa y a mi hermana?
2. *Una cadena de montañas separa España de Francia.* Corr.: Una cadena de montañas separa a España de Francia.
3. *Conozco a algunas tiendas muy buenas.* Corr.: Conozco algunas tiendas muy buenas.
4. *Así podremos ver a la gente que pasa.* Corr.: Así podremos ver la gente que pasa.
5. *Lograron a pasar útilmente su tiempo.* Corr.: Lograron aprovechar el tiempo.
6. *¿Repara el rey lo que hace su paje?* Corr.: ¿Repara el rey en lo que hace su paje?
7. *Miré la ventana y vi salir el brazo de una mujer.* Corr.: Miré a la ventana y vi salir el brazo de una mujer.
8. *Yo me maravillaba que tan poca tierra estuviese cultivada.* Corr.: Yo me maravillaba de que tan poca tierra estuviese cultivada.
9. *Si hay otras cosas que atender, no me las diga ahora.* Corr.: Si hay otras cosas a que atender, no me las diga ahora.
10. *El pavo quiere informar al rey que el cielo ha caído.* Corr.: El pavo quiere informar al rey de que el cielo ha caído.
11. *Nos aconsejó a que nos rescatásemos con el dinero.* Corr.: Nos aconsejó que nos rescatásemos con el dinero.
12. *El objeto de este paseo es de tomar el sol.* Corr.: El objeto de este paseo es tomar el sol.
13. *Determinó complacerlo en todo.* Corr.: Determinó complacerle en todo.
14. *¿Prefiere usted morir se que continuar viviendo?* Corr.: ¿Prefiere usted morir se a continuar viviendo?
15. *Adentro de los brazos hay huesos.* Cualquiera puede ver la falta de lógica de esta frase. En todo caso debiera ser: Dentro de los brazos hay huesos.
16. *No sabemos a donde se ahogó.* Corr.: No sabemos en donde se ahogó.
17. *De igual manera con las escuelas, los periódicos, etc.* Corr.: De la misma manera que las escuelas, los periódicos, etc.
18. *Llenó el costal con trigo.* Mejor: Llenó el costal de trigo.
19. *Lo ordenó de Méjico.* Corr.: Lo pidió a Méjico.
20. *Hay en la escuela bancos y sillas sobre los cuales se sientan los alumnos.* Corr.: Hay en la escuela bancos y sillas en los cuales se sientan los alumnos.
21. *Escritura en máquina.* Corr.: Escritura a máquina.
22. *Apuesto ciento por uno que estaré en el teatro esta noche.* Corr.: Apuesto ciento contra uno a que estaré en el teatro esta noche.
23. *Voy a hablar a este señor a nuestra derecha.* Corr.: Voy a hablar a este señor de nuestra derecha, o Voy a hablar a este señor que está a nuestra derecha.
24. *Se puede notar*

el entusiasmo de los sudamericanos al sport. Corr.: Se puede notar el entusiasmo de los sudamericanos por los deportes. 25. *Consiste de carnero cocido con calabaza.* Corr.: Consiste en, etc., o Se compone de carnero cocido con calabaza. 26. *La he visto anoche al teatro.* Corr.: La vi anoche en el teatro. 27. *Algunos amigos le encargaron que hiciese algunas compras al país a donde iba.* Corr.: Algunos amigos le encargaron que hiciese algunas compras en el país a donde iba. 28. *Pues nos embarcaremos de Nueva York.* Corr.: Pues nos embarcaremos en Nueva York.

II. Elipsis incorrectas.

La lengua inglesa es sumamente elíptica. Aunque también son frecuentes las elipsis en español, hay, sin embargo, muchos casos en que no deben emplearse porque repugnan al genio del idioma. Consisten generalmente en la supresión de verbos o de preposiciones. La mayor parte de ellas son anglicismos. He aquí algunas:

1. *En la plaza delante de la estación.* Corr.: En la plaza que está delante de la estación; o En la plaza que hay delante de la estación; o En la plaza de delante de la estación.
2. *Tráigame usted la comida del restaurant enfrente.* Corr.: Tráigame usted la comida del restaurant de enfrente.
3. *Todas las personas en el cuarto se asustaron.* Corr.: Todas las personas que estaban en el cuarto se asustaron; o Todas las personas que había en el cuarto, etc.; o Todas las personas del cuarto, etc.
4. *¿De quién son esos sombreros ahí?* Corr.: ¿De quién son esos sombreros que están ahí? o ¿De quién son esos sombreros que hay ahí?
5. *Hemos leído de los caballeros.* Corr.: Hemos leído mucho (algo) acerca de los caballeros.
6. *La semana que viene voy a escribirle a usted de mi visita a Granada.* Corr.: La semana que viene voy a escribirle a usted algo de (acerca de) mi visita a Granada.
7. *Se me hace agua la boca sólo al oír de él (del cocido).* Corr.: Se me hace agua la boca sólo al oír hablar de él.
8. *Usted ha oído contar sin duda de sus bellezas.* Corr.: Sin duda usted ha oído hablar (contar algo) de sus bellezas.
9. *Todos a bordo.* Corr.: Todos los de a bordo; o Todos los que estaban a bordo; o Todos los que había a bordo.
10. *Nosotros de los Estados Unidos.* Corr.: Nosotros los habitantes de los Estados Unidos; o Nosotros los que somos de los Estados Unidos; o Nosotros los de los Estados Unidos.
11. *Se la dejo a usted en cinco pesetas. No hay mejor que ésta.* Corr.: No la hay mejor que ésta; o No hay ninguna mejor que ésta.

12. *Se había propuesto hacer el enfermo para poder ir a Roma para una operación.* Corr.: Se había propuesto hacerse el enfermo para poder ir a Roma a hacerse (para que le hicieran) una operación.
 13. *Pidió a los mirones de decirle sus opiniones.* Corr.: Pidió a los mirones que le dijeran sus opiniones.
 14. *Según su explicación a su amo, ¿por qué arrojó las cosas por la ventana?* Corr.: Según la explicación que dió a su amo, ¿por qué arrojé las cosas por la ventana?

III. Aglicismos con "como" y con "cómo."

El uso de "como" y de "cómo" indelbidamente da lugar a anglicismos reprochables. Véanse los siguientes ejemplos:

1. *¿Cómo le gusta la pieza?* Corr.: ¿Le gusta la pieza? o ¿Qué le parece la pieza?
2. *Cuando le pregunta cómo le gusta el rape, contesta que sí.* Corr.: Cuando le pregunta si le gusta el rapé, contesta que sí; o Cuando le pregunta qué le parece el rapé, dice que le gusta mucho.
3. *Como postre les sirvió café.* Corr.: De postre les sirvió café.
4. *En este caso, ¿cómo haces para pesar la mantequilla?* Corr.: En este caso, ¿qué haces para pesar la mantequilla? o En este caso, ¿cómo te las arreglas para pesar la mantequilla?
5. *¿Cómo son los recursos de España?* Corr.: ¿Cuáles son los recursos de España? o ¿Qué recursos tiene España? o ¿Con qué recursos cuenta España?
6. *Mira cómo subo bien la escala.* Corr.: Mira qué bien subo (por) la escala.
7. *¿Cómo hacían cuando llovía?* Corr.: ¿Qué hacían cuando llovía?
8. *¿Cómo es que ustedes emplean las mujeres como conductoras?* Corr.: ¿Cómo es que ustedes emplean mujeres de conductoras?
9. *Nombraron a Bolívar como su general.* Corr.: Nombraron general a Bolívar; o Nombraron a Bolívar su general.
10. *Como volvía a su casa, vió una casa con unos jardines muy hermosos.* Corr.: Cuando volvía a su casa, vió una casa, etc.; o Al volver a su casa, vió una casa, etc.; o Según volvía a su casa, vió una casa con unos jardines muy hermosos.

IV. Mal uso (a) del interrogativo "cuál" y (b) del relativo "quien."

Hay ciertos usos que, sin ser claramente errores gramaticales, deben evitarse porque son muy raros y suenan mal a los oídos de los naturales.

- (a) El uso de "cuál" con sustantivos expresos es censurable, al menos en España. Siempre choca oír decir, ¿cuál libro tiene usted? ¿cuáles casas ha visto ella?

(b) En el uso de "quien" hay que andar con pies de plomo, porque se puede incurrir en errores graves. "Quien" es eminentemente un pronombre interrogativo (quién), y su empleo como relativo sujeto de una proposición es cosa muy delicada que requiere el ser natural de un país donde se hable español o tener además de un conocimiento perfecto del idioma, muchísima experiencia. En todo caso, "que" es siempre preferible a "quien" a no ser que sea absolutamente necesario para evitar la ambigüedad. Es facilísimo abusar del uso de este relativo.

Hay un caso en que el uso de "quien" es error incontestable. Digamos lo que a este propósito dice Bello en su Gramática de la Lengua Castellana: Cuando "quien" no lleva en sí mismo antecedente, no puede ser sujeto de una proposición especificativa: no se podría pues decir, el hombre quien vino. Sirve sí a menudo de sujeto en las proposiciones explicativas: "Esta conducta fué la que en la batalla de Albuhera le granjeó las alabanzas del general; quien, dando al ejército las gracias de la victoria, aplaudió principalmente a Gonzalo." (Quintana.)

Se podría añadir a la explicación de Bello que, "quien" sirve a menudo de sujeto en las proposiciones explicativas de alguna extensión cortadas por uno o más paréntesis. En la siguiente proposición explicativa, que no es muy larga, "que" es preferible a "quien": *Su mujer, que estaba presente, le dió el sombrero.* Cualquier español o hispano-americano diría "que," y no "quien," en esta proposición explicativa.

Véanse los siguientes ejemplos para aclarar más esta materia:

1. *¿De qué grado era el muchacho quien pronunció el discurso?* Corr.: *¿De qué grado era el muchacho que pronunció el discurso?*
2. *Hay un caballero a la puerta quien quiere entrar.* Corr.: *A la puerta hay un caballero que quiere entrar.*

"Que" es preferible a "quien" en las siguientes proposiciones:

1. *El maestro dió una buena bofetada al chico, quien empezó a llorar.* Mejor y más natural: *El maestro dió una buena bofetada al chico que empezó a llorar.*
2. *Sacando un duro del bolsillo, se lo dió a la mujer quien le devolvió dos pesetas.* Mejor y más natural: *Sacando un duro del bolsillo, se lo dió a la mujer que le devolvió dos pesetas.*

V. Uso incorrecto de "ninguno-a" en plural.

El uso de "ninguno-a" (pronombre o adjetivo) en plural es una falta imperdonable. El adjetivo o pronombre "ninguno-a," como quiera que indica ausencia absoluta equivaliendo a "ni uno, ni una" (lat. *nec unus, nec una*), no tiene plural en español. Claro está que esto es anglicismo. Véanse los siguientes ejemplos:

1. *Ellos no estudian ningunos verbos.* Corr.: Ellos no estudian ningún verbo.
2. *No ha habido ningunos disturbios políticos en el país.* Corr.: No ha habido ningún disturbio político en el país.
3. *No, señor, no hay ningunos alumnos aquí.* Corr.: No, señor, no hay ningún alumno aquí.

La más grande dificultad que se presenta en esta cuestión es el uso de "ninguno-a" con nombres que sólo tienen plural, como *gafas, enaguas, pinzas, letras* y otros. Es evidente que, rigurosamente hablando, "ninguno-a" en tales casos debería ponerse en plural, pues así lo exige la concordancia, como en el siguiente ejemplo: *Es hombre de pocas o ningunas letras.* Sin embargo en la práctica se deben evitar los casos semejantes, pues el uso de "ninguno-a" en plural es vulgarismo las más de las veces. Aun la gente inculta evita instintivamente este plural que está en contradicción con el origen y con la significación primitiva de "ninguno-a," como se puede ver en los dos siguientes ejemplos: *Hemos ido a ver las gafas que tenía, pero no nos ha gustado ninguna. De las pinzas que tiene, ninguna vale una peseta.*

VI. Anglicismo con "cada."

Otro anglicismo digno de reproche es el uso de "cada" en lugar de "todos-as." Algunas personas usan también "cualquier" en lugar de "todos-as." Este anglicismo es muy común. He aquí algunos ejemplos:

1. *El novio salía muy temprano cada mañana.* Corr.: El novio salía muy temprano todas las mañanas.
2. *Una sola mujer cada día en la mañana rogaba a Dios por él.* Corr.: Una sola mujer rogaba a Dios por él todos los días por la mañana.
3. *Con excepción de la Argentina el Uruguay tiene las mejores escuelas de cualquier país sudamericano.* Corr.: Con excepción de la Argentina, el Uruguay tiene las mejores escuelas de toda la América del Sur; o Con excepción de la Argentina, el Uruguay tiene mejores escuelas que cualquier otro país sudamericano.

VII. "Unos-as" en lugar de "algunos-as."

También he observado que algunas personas usan "unos-as" en lugar de "algunos-as." "Unos-as" es mucho más indefinido que "algunos-as." Por ejemplo: "¿Tiene usted por ahí unas sillas viejas? —Sí, señor, tengo algunas." La pregunta es mucho más indefinida que la respuesta. Hay que tener mucho cuidado para no abusar del uso de "unos-as."

He aquí algunos ejemplos del mal uso de "unos-as":

1. *Los niños gritaban y reían. Unos jugaban a la pelota.* Corr.: Los niños gritaban y reían. Algunos jugaban a la pelota. 2. *España goza fama de poseer unas de las más imponentes catedrales del mundo.* Corr.: España goza fama de poseer algunas de las más imponentes catedrales del mundo. 3. *Se pueden ver en el museo unos de los mejores cuadros del pintor.* Corr.: Se pueden ver en el museo algunos de los mejores cuadros del pintor.

"Unos-as," sin embargo, puede usarse en sentido muy determinado cuando se une a un sustantivo modificado por un adjetivo en el grado superlativo absoluto para indicar superioridad o inferioridad. Por ejemplo: "Tengo unos hijos muy buenos." "Son unos hombres excelentes." En este caso "unos-as" es mucho más definido que "algunos-as." Compárense las siguientes oraciones: "Tiene unas hijas feísimas." "Tiene algunas hijas feísimas."

VIII. Anglicismos de varias clases.

En la siguiente lista pueden verse anglicismos representativos de los que abundan en nuestros libros de texto.

1. *Me paso el tiempo haciendo nada.* Corr.: Me paso el tiempo sin hacer nada. 2. *¿Toma usted azúcar en su café?* Corr.: ¿Toma usted el café con azúcar? 3. *Nadie tiene cuidado por lo que ha de venir.* Corr.: Nadie piensa en lo que ha de venir; o A nadie le preocupa el (tiempo) futuro. 4. *Hice muchos errores de gramática.* Corr.: Cometi muchos errores de gramática. 5. *Estamos ocupados en balancear nuestros libros.* Corr.: Estamos ocupados en hacer el balance de nuestros libros. 6. *Lo hago gustar al profesor.* Corr.: Lo hago para dar gusto al profesor. 7. *Les dijo una anécdota que usaba su padre en tales ocasiones.* Corr.: Les contó una anécdota que solía contar su padre en tales ocasiones (de que se servía su padre en tales ocasiones). 8. *Nombre usted las tres comidas que toma la familia cada día.* Corr.: Nombre usted las tres comidas que

hace la familia al día. 9. *Cuando los tacones se han gastado, el zapatero los repara.* Corr.: Cuando los tacones se gastan, el zapatero los arregla (compone). 10. *El mozo dice que la cuenta es 2.50 pts. El cliente verifica. —¡Ca hombre! Usted se ha equivocado.* Corr.: El mozo dice que la cuenta es 2.50 pts. El parroquiano la examina y dice: ¡Ca, hombre! Usted se ha equivocado. 11. *La plomada le sirve al albañil para verificar si la pared está o no en línea vertical.* Corr.: La plomada le sirve al albañil para ver, etc. 12. *Un día al volver de un pasco muy irritada una señora hacía tantas exclamaciones, que, etc.* Corr.: Un día al volver de dar un paseo una señora muy irritada prorrumpió en tales exclamaciones, que, etc. 13. *Algunas personas comen su comida principal a mediodía.* Corr.: Algunas personas hacen la comida más fuerte a mediodía. 14. *¿Dónde comió usted su desayuno hoy?* Corr.: ¿Dónde se ha desayunado usted hoy? o ¿Dónde ha tomado usted hoy el desayuno? 15. *Carlos tiene su padre y su madre, pero no tiene hermanos.* Corr.: Carlos tiene padre y madre, pero no tiene hermanos. 17. *¿Cómo emplea usted su tiempo estos días?* Corr.: ¿En qué gasta (se pasa) usted el tiempo estos días? 18. *En tal casa admitimos el aire y la luz por anchas ventanas.* Corr.: El aire y la luz entran en la casa por anchas ventanas. 19. *Don Pedro Pascual se hallaba presidente del consejo de Indias.* Corr.: Don Pedro Pascual se hallaba de (era el) presidente del consejo de Indias. 20. *Tenía un criado mucho que sufrir del carácter original de su amo.* Corr.: Un criado tenía que sufrir mucho a causa del carácter original de su amo. 21. *Juro por los dioses que no haré cosa que me pidas.* Corr.: Juro por los dioses que no haré nada de lo (ninguna de las cosas) que me pidas. 22. *Es la libertad que da a la flor de la vida fugaz su brillantez y fragancia.* Corr.: La libertad es la que da, etc. 23. *El camino conduce a la puerta principal, la Puerta de Justicia, así llamada por ser allí que daban sentencia los reyes árabes.* Corr.: El camino conduce a la puerta principal, la Puerta de Justicia, así llamada por ser allí donde sentenciaban los reyes árabes. 24. *Es con los pulmones que respiramos.* Corr.: Con los pulmones respiramos. El ejemplo anterior puede ser también galicismo.

IX. Galicismos.

He notado con extrañeza que hay una gran abundancia de galicismos, sin duda porque los autores de tales libros han sido antes pro-

iesores de francés o, al menos, se han dedicado por mucho tiempo al estudio de ese idioma con preferencia al español. He aquí algunos:

1. *Madrid es la capital la más alta de Europa.* Corr.: Madrid es la capital más alta de Europa. 2. *Una noche salieron del lugar sin que persona los viese.* Corr.: Una noche salieron del lugar sin que nadie los viese. 3. *La nariz de Enrique sirve para sentir los olores.* Corr.: La nariz le sirve a Enrique para oler (percibir los olores). 4. *Ese arroyo es muy útil: es en su agua donde la tía lava la ropa.* Corr.: Ese arroyo es muy útil: en él lava la tía la ropa. 5. *La mercancía nos ha llegado tarde de quince días.* Corr.: La mercancía nos ha llegado con quince días de retraso. 6. *No te acerques de mí.* Corr.: No te acerques a mí. 7. *El rey ordenó al envidioso que demandase alguna cosa.* Corr.: El rey ordenó al envidioso que pidiese alguna cosa.

JUAN CANO

INDIANA UNIVERSITY

MORE DRILL FOR COLLEGE FRESHMEN IN ELEMENTARY SPANISH

The way most of us studied French or German was to learn a vocabulary and a number of rules, and then proceed to string the new words together under the guidance of the rules and form sentences to be corrected by the teacher. Usually a series of sentences in the foreign language prefaced this more important (?) set of English sentences, but very little use was made of them. The English sentences were made to fit the grammatical points under discussion, and practically every one of them contained pitfalls into which we blindly stumbled. This was a necessary result because we never worked through the reading exercise with any great deal of care; we translated this part of the lesson hurriedly and then rushed quickly into the task of solving the puzzles assigned to us to work out. Our ingenuity in doing this determined our grade.

The teacher's main duty was to correct our mistakes, rather than to teach us how to avoid making them. The sentences were written on the board and laboriously worked through with the class. The teacher assumed that if an error was corrected it would not be made again. Attention was called to the incorrect parts by their being made the sole object of study. We retained, not only our own mistakes, but many of those of our fellow classmates. The errors were the focus points of attention, while the corrected points were merely written out by the teachers, who then passed on to hunt new ones. There is nothing in the correct form *per se* that would cause it to be preferably retained. The same laws of attention govern both, and it is well known that the ability to retain any new thing is proportional both to the intensity and duration or repetition of the stimulus. Since the errors had the advantage here our mistakes persisted.

This method resulted in a mistaken idea of the problem of acquiring a language. It was thought to be a science, and intellect was made to function in its acquirement. We know now that languages are acquired largely by a habit-forming process, and habits are formed by frequent repetition. To be sure there is a certain amount of science in the process, especially with mature minds, but memory, imagination, and emotion are called into function even here more often than intellect. The reasoning feature can not function until

certain fundamental facts, based on memory, are mastered; then reason applies these to other similar situations. In fact this reduces itself to an art, in that the deductions must be made almost instantaneously if the process is of value. (Hair-splitting points of technical grammar are excluded from this discussion, as they should be excluded from all elementary language study.)

Now how can we best meet actual conditions in college classes of mature students? Certainly we have not found the direct method applicable here. We do not have enough time to learn a language the way we learned our mother tongue, nor are we fitted for it. Mature minds insist on knowing what is being said to them; time is more valuable to them, and their method of thinking demands exactness in their thought symbols. The only way to get this exactness seems to lie in translating the foreign matter into a language they know and in which they must do their thinking. But mere translation in English will not suffice if one is to really master the language. It is a first step, and usually an easy one. It is also a very necessary step because it makes for concreteness; but we can not stop with this simple procedure. Without expecting to make finished writers of our students we must give them some ability to express their thoughts in the foreign language. This is the final test of the power to handle the language; it is what we strive for and least often attain.

If languages are acquired largely by habit, then it seems logical to demand that we should insist on rational imitation of correct language forms, and persist in it until these forms become a part of our students' mental fabric. It is the only safe way to attain that linguistic sense without which we can not say we know a language. The reading exercise contains models for such drill, and they must be thoroughly incorporated in their foreign clothes if they serve the purpose the author of the grammar had in mind.

The writer, who does not flatter himself that he has discovered a new method, handles the grammar lesson about as follows:

For this drill work to be effective the students must have a clear idea of what they are working on, so when the assignment is made, the explanatory part of the grammar lesson is gone over in advance with the class. English is of course used, and they are told in a few words just what the author is attempting to bring out. Examples are given in English, illustrative of the points under consideration,

translated into Spanish by the teacher and written on the board. The examples given in the text are cited, and the principles involved deduced. Points differing from English usage are called to their attention. Examples, using a vocabulary within their range, are given, and they are asked to translate them into English. Finally it is shown how the new principles are related to those upon which they have previously been drilled.

At the beginning of the next recitation the students are held responsible for all that has been gone over previously, as well as any other matter in the lesson requiring special study, such as verb forms, etc. No formal rules are required, but illustrations with examples in Spanish are asked for. Verb paradigms are drilled on, first from Spanish into English and then *vice versa*, short sentences being used wherever practicable.

The whole series of sentences in the reading exercise is translated by one or by various members of the class. This takes only a few minutes if the students are prepared. The teacher now reads the first sentence through to insure correct pronunciation and intonation, the pupils listening with their books closed. Next he reads a phrase or other connected part of the same sentence, and a pupil is asked to give its meaning; then another part is read, and so on to the end of the sentence. He calls attention to the way one says this or that in Spanish. He may change the tense or resort to other paraphrasing within range of their experience, and ask for translations. After all the series has been worked through from Spanish into English, the students are asked to open their books. A phrase is read in English by the teacher, and a student is asked to turn it into Spanish, being instructed to look at the same sentence in Spanish in his book as long as he likes, but to look up when he begins to speak. If he forgets, he is to repeat the same operation. The whole series is again gone over in this manner. As the class progresses, the teacher may change the tense of the verb or make other changes on which he wishes to drill as a sort of review. Finally questions and answers are resorted to, and the student is fully prepared to handle them. He is master of this limited amount of Spanish. He has heard it, seen it, and said it; and he can now use it as his own. Conversation before this stage is reached is worthless and does not deserve the name of such. **V**It is folly to expect a student to use foreign symbols either in his writing or in his speech

until he knows them through and by means of the only thought-expressing symbols he has ever used. He will, and must, think in English until by practice he can quickly replace or substitute the new symbols or units. He has used a complete thought unit in this drill, and words now come to him in the right order and inflection when he needs them. Rules governing their use may serve as a sort of check if he forgets, and not as the all-important thing they are if he begins translating into Spanish before he is ready for it.

It might be said this procedure takes time; to be sure it does, but with a well-meaning class it can be made snappy and interesting. It can be varied, and some parts dispensed with later in the course. If the class tends to get drowsy, questions are directed in rapid-fire order to a different member each time. The proverbial "deadbeat," who relies on chance or on being prompted, is soon shown up when assailed by just such a volley of questions; likewise the freshman who asks an upperclassman to translate the whole lesson for him soon comes to grief.

Now when the composition part of the lesson is reached, the students having gone over the reading lesson in a similar manner find little difficulty in writing it. Few bungling errors are made, and the whole thing ceases to be a puzzle. If the previous work has been done well these sentences do not need to be written on the board; the ear receives additional training by having them read aloud and corrected by the class. Only difficult constructions need be written on the board. Since oral translation can be done far more quickly, time is available for dictation of these or of other similar sentences. Naturally, the more one uses the foreign language, the more surely will it be retained in his thinking.

C. F. SPARKMAN

PURDUE UNIVERSITY

REPORT ON THE EIGHTH NATIONAL FOREIGN TRADE CONVENTION

The Eighth National Foreign Trade Convention met at Cleveland, Ohio, May 4th to 7th, 1921. (See the article by Professor Alfred Coester on "The Seventh National Foreign Trade Convention and Its Relation to the Teaching of Spanish" in *HISPANIA* of November, 1920, for a report on the meeting last year.) The present writer was appointed by President John D. Fitz-Gerald to represent the American Association of Teachers of Spanish at the May meeting of the convention. The convention was well attended, and was intensely interesting and informative. To quote from the *Final Declaration* of the convention:

Approximately 1,200 delegates were registered, almost all of whom were in actual attendance. They came from nearly every state in the Union, and represented hundreds of different individuals, firms or corporations interested in foreign trade, as well as educational institutions, banks, commercial and agricultural associations, railroad and steamship companies. Many of them were connected with American enterprises in other lands. American Chambers of Commerce and other commercial organizations in the Far East, South America, and Europe were represented.

The general theme of the Convention was "American Foreign Trade and Its Present Problems." Five general sessions were held, at which various phases of this theme were ably presented. There were also eleven group sessions at which methods and means of meeting the immediate problems were considered.

Of the group sessions, two are of special interest to teachers of Spanish. The topic of the first was "Commercial Education for Foreign Trade." The two papers read at this group meeting were entitled "Fundamentals in Foreign Trade Education," and "Means of Getting an International Viewpoint in Foreign Trade Education." Both papers dealt with the necessity of studying foreign languages, and one speaker wanted the study of foreign languages to begin early, at least in the junior high school, and to be made compulsory. But what is more significant for teachers of foreign languages was the declaration that not only the representatives of American business who go abroad must know the language, customs, and psychology of the country to which they are sent, but that the United States must learn to look at the world from an international point of view; that the "man in the street" must recognize that good times and bad times are due in part to the success or failure of his country's foreign trade;

and that one of the best ways to secure that point of view for the country as a whole is to teach foreign languages. Our psychological insularity and lack of training in foreign languages were contrasted to those of the more progressive nations of Europe. While they were not regarded as models, they do show that we might improve our educational system. The general sentiment of the group meeting regarding foreign languages seemed to be that French and Spanish should be compulsory the country over. Another thought clearly indicated at the meeting was the necessity for so reorganizing the educational system of this country that a more nearly world-wide view of peoples and of events might be taught. How to attain this international point of view, how to reorganize the educational system so as to achieve it—these questions were not answered and were only slightly discussed. That we should have more study of foreign language, and that French and Spanish should be made compulsory seems to have been the extent of the thinking on the matter. The present writer does not wish to do more now than call attention to the powerful impetus which the National Foreign Trade Convention could give the study of Spanish, say, were it furnished with a definite program and assured of the coöperation of the teachers of Spanish of the country. This would seem to be an opportunity to do the cause of teaching foreign languages a real service.

Just here a word of warning should be given. If the present writer judged accurately the situation at this meeting, there is room for much missionary work among the teachers of foreign trade courses in our universities and colleges. Many of these men do not seem to sense the necessity of knowing the foreign language and the psychology of the peoples with whom we trade. Some of them, like some of us, are greatly interested in the methodology of their courses. Men who take such an attitude will not be enthusiastic in their coöperation with a plan to promote the study of foreign languages in this country. They do not fully appreciate the need for it, concentrated as they seem to be on their own immediate courses.

The second group meeting of interest to teachers of Spanish was called "Inter-American Trade Relations." At this session Dr. Guillermo A. Sherwell, of the Inter-American High Commission, and a member of the Executive Council of the American Association of Teachers of Spanish, discussed "The Customer and the Market." He indicated many mistaken opinions held by the average American

about Spanish-Americans and Spanish America. One of his main points was that we must learn to know the people to the south of us if we are to deal with them successfully, and that to know them we must know their language and customs. He particularly emphasized the fact that the various Spanish-speaking countries vary in the characteristics of the population as well as in climate, a fact not always taken into consideration by teachers of Spanish.

Mr. Will A. Peairs presented a paper on conditions in Mexico, and dwelt also on the matter of exchange of professors and students between Mexico and the United States. As some will recall, Mr. Peairs is chairman of the Mexican-American Scholarship Foundation Committee for the United States. According to Mr. Peairs:

The Mexican-American Scholarship Foundation is absolutely non-sectarian, non-political, and non-partisan. As organized it will remain in force no matter who fills the executive chair in Washington or who is President of Mexico. It is arranged to be perpetual, for results can not come quickly; it is the work of generations yet to come.

The plan if successful will accomplish three objects, namely:

- 1st. Through education to create a better understanding and finally form idealistic relations.
- 2nd. Through education and better understanding to increase the commercial exchange between the two republics.
- 3rd. Through education, better understanding and commercial relations to create on our southern border the same situation as exists on the north, doing away with the tremendous standing army which costs millions of dollars to maintain.

The attitude of the President of Mexico toward the Foundation is very cordial. The following letter from President Obregon to Mr. Peairs is dated April 12, 1921.

Mr. Will A. Peairs,
Des Moines, Iowa.

Referring to your valued favor of April 11, 1921, in which you express your ideas of an exchange of scholarships for students and professors between Mexico and the United States, I take pleasure in informing you that I have looked carefully into these plans and find them most interesting for the development of a better understanding between the United States and Mexico, and for the benefit of culture in general.

Desiring to encourage your effort, I wish to assure you of the Mexican Government's active cooperation. We will pay the fare to destination of all Mexican students going to the United States.

We will also issue passes for your representative to visit the different sections of the republic to assist in the selection of the students.

We also request that you select twelve professors from your universities

to come to Mexico to study Archeology, Spanish, Geology, Mexican History, etc. To these twelve we will pay their fare from the border and will authorize for each a sum of 2,000 pesos annually.

The Mexican Government will authorize all of these privileges in exchange for the scholarships which the universities of the United States will give to our students. We will work in complete harmony with the committee that has been formed in furtherance of this plan outlined in your letter.

To the business world assembled in Cleveland, Ohio, please say:

"In making the foregoing offers I am happy to inform you that the Government under my charge is prepared to extend every class of guarantee to business men who desire to establish themselves among us, granting them all possible assistance in accordance with our legislation, such as the exemption of duties on materials of construction, machines, etc., in keeping with the contract embodied in each case."

I have the pleasure of signing myself,

Your obedient servant,
A. OBREGON, *President*.

Mr. Peairs states that some thirty-five colleges and universities have signified their willingness to grant scholarships to Mexican students coming to this country. Those interested may obtain information of Mr. Will A. Peairs, 3125 Kingman, Des Moines, Iowa.

The "Final Declaration" of the Convention has the following paragraph, entitled "Foreign Trade Education."

Scientific educational training is as essential for our business as for our official representatives. It should equip them with accurate and practical knowledge of foreign markets and languages, as well as a knowledge of the economic, social, and political conditions prevailing in other lands. The exchange of scholarships, already established in several countries, is a most helpful means to this end, and should be widely encouraged.

This official statement of the attitude of the Convention should encourage the American Association of Teachers of Spanish to place a representative on the program of the Group Session on Foreign Trade Education at the next meeting of the Convention. Two reasons for making this suggestion are: the fact that Spanish is one of the principal languages used in foreign trade by American business men, and that members of the National Foreign Trade Convention should know that the American Association of Teachers of Spanish is a national organization devoted to the improvement of the teaching of Spanish language, literature, and customs, which can and will cooperate with the National Foreign Trade Convention in so far as Spanish and Spanish America are concerned.

W. S. HENDRIX

OHIO STATE UNIVERSITY

CURSO DE VACACIONES PARA EXTRANJEROS EN MADRID

Se ha celebrado en Madrid del 9 de Julio al 20 de Agosto de este año, el décimo Curso de Vacaciones para Extranjeros organizado por el Centro de Estudios Históricos, bajo la dirección de Don Ramón Menéndez Pidal.

Todos los actos del Curso se celebraron en la Residencia de Estudiantes donde se hospedaba la mayor parte de los alumnos.

En la inauguración, que se celebró el día 9 de julio a las seis de la tarde, se pronunciaron varios discursos: El Secretario del Curso, el Sr. Solalinde, expuso brevemente las vicisitudes de los cursos anteriores y dió cuenta del programa que había de desarrollarse en éste y de las mejoras introducidas con respeto a los años anteriores, fruto todas ellas de la experiencia y de las observaciones de los alumnos.

A continuación Mr. Lawrence A. Wilkins leyó el siguiente discurso:

DISCURSO DEL SEÑOR WILKINS

Señoras, Señor Rector de la Universidad, Señores:

Fácil es prometer, difícil es a veces cumplir lo prometido. Cuando hace meses me invitó el Sr. Solalinde a dirigiros hoy la palabra como representante de mis compatriotas que en número bastante crecido se han aprovechado de este curso desde su fundación hace unos diez años, consentí gustosísimo en hablarlos. Pero al encaramarme hoy con este auditorio de tan diversa procedencia, con no poco azoramiento me doy cuenta de mi temeridad al haber aceptado invitación tan amable. Dificilísimo es interpretar de una manera adecuada los sentimientos que bullen en el alma de nosotros, los norteamericanos que nos encontramos en la tierra de nuestros ensueños.

Somos peregrinos. Hemos salido de las riberas de nuestra amada patria para acudir a los altares de la cultura española, para beber en las ricas fuentes de sabiduría de que vosotros habéis sabido proveernos tan generosamente, para rendir culto de cerca a una civilización que forzosamente hemos tenido que estudiar de lejos y que hemos aprendido a venerar aunque separados de su terreno original por muchas millas marítimas y terrestres, y por tradiciones y modos de una civilización distinta de aquélla.

La deuda que tenemos contraída con vosotros es inmensa. A no ser por la profética visión de vuestra santa y sabia reina Isabel I, tal vez no hubiéramos existido hoy tal cual somos. Vosotros nos hicisteis posibles. Sin la labor transcendente de vuestros exploradores y primeros colonizadores en la mitad de lo que es hoy Estados Unidos de Norte América, faltarían hoy algunos de los elementos más preciosos entre los que componen la República norteamericana. Y hoy día, cuando después de siglo y medio dedicado a su desarrollo interior nuestra nación ha llegado a ser un factor en los asuntos y cuestiones cuya resolución preocupa al mundo entero, y cuando nos ponemos a escudriñar y a tasar más que nunca las diversas civilizaciones que hay en el globo, nos encontramos, con gran sorpresa de algunos de nuestros conciudadanos, que es a

la vieja España, madre de tantos pueblos, a quien en grado excepcional debemos muchas de las más altas concepciones de la inteligencia, del derecho de cada hombre a pensar por sí mismo y a esforzarse por subir a las alturas más sublimes del pensamiento humano.

Colón, bajo los estandartes de España, descubrió un mundo nuevo, no sólo para vosotros, sino sobre todo para nosotros. Y hoy, peregrinos y argonautas, nos dedicamos, humildes y deseosos de aprender, al descubrimiento y la estimación del pueblo que envió a Colón a ensanchar los confines de la humanidad.

Me he referido hace un momento a la semejanza que hay entre las civilizaciones de nuestros dos países, hispánica la vuestra y anglosajona la nuestra. Pero las diferencias que pueden indicarse son, a mi manera de ver, someras más bien que esenciales. Desde hace años vengo creyendo que en su esencia nuestros dos pueblos se parecen extraordinariamente en su amor a la democracia y en su devoción al trabajo. ¿Quiénes más que los españoles y los norteamericanos se cuidan menos de los avisos públicos tales como el que reza: «Se prohíbe fumar», o «Prohibido el paso»? ¿Quiénes trabajan con más ahínco e intensidad que los hombres doctos, los obreros y los campesinos de España de un lado, y del otro los negociantes, los agricultores y los profesores de Norte América? Y las dos razas saben hacer esto con la sonrisa en los labios y con el goce de la vida en el corazón. Hasta un mismo chiste suele producir el mismo efecto expresado en español o en el idioma que nosotros empleamos, indicación notable de una verdadera aproximación. Demócratas y laboriosos, hospitalarios y sencillos, sumisos a la autoridad, pero independientes en el corazón, serios o alegres en una misma situación, los españoles y los norteamericanos somos, como me parece, de la misma estirpe intelectual y espiritual.

Pero en estos días se va formando otro lazo que sirve para intensificar la semejanza a que aludo, un lazo que algún día será el más eficaz de todos. Tal vez os sorprendáis al oírme decir que este lazo es el que ha de resultar de tener una lengua común. No me refiero al inglés, que me dicen no os interesa mucho; no quiero decir el francés, que domináis muchos de vosotros y que se estudia muchísimo en los Estados Unidos; cito la lengua castellana, que vosotros aprendisteis de los labios de vuestras madres y que miles de nuestros jóvenes tratan de adquirir en las clases de nosotros, sus indulgentes padrastros y madrastras, los profesores norteamericanos de español. Sin duda vosotros os maravilláis de que nos atrevamos a enseñar vuestro lenguaje no habiendo estado la mayoría de nosotros en ningún país de habla española. Sería muy natural que así pensarais. Pero estamos seguros de que nos perdonáis este atrevimiento al saber que sólo así hemos podido satisfacer la enorme demanda que se nos ha hecho de oportunidades para aprender el español. Vosotros nos habéis enviado muy pocos hombres y mujeres capacitados para instruir a nuestra entusiasta juventud en las complejidades de la lengua de Cervantes. Verdad es que de la América Española vienen muchas gentes aptas para esta labor, pero aun el número de ellas es muy limitado. Por eso, supliendo con el completo conocimiento que habría hecho falta, pusimos mano a la obra y nos enseñamos a nosotros mismos el idioma en que diez y nueve naciones se expresan. Desde luego, sin la levadura poderosa de españoles como Onís, Buceta, Morales

de Setién, Ortega, Robles y algunos otros, hubiera salido muy mal el pan que comemos. Y de paso permitidme expresar la opinión de que no es nada inferior el producto que conseguimos en la enseñanza del español al que resulta del estudio del francés.

Nos conceptuamos un pueblo práctico, tal vez porque nos gusta la estadística. Y es posible que las siguientes cifras os aburran. Se estima que en todos los Estados Unidos, en las instituciones docentes de todas las categorías, unos trescientos mil niños y jóvenes se dedican al aprendizaje del español. En la metrópoli del país, donde se encuentra el cuerpo de escuelas municipales más grande del mundo, y al cual tengo el honor de pertenecer, hay en este momento, entre los setenta y cinco mil niños matriculados en las escuelas de segunda enseñanza, casi treinta y dos mil que voluntariamente luchan casi todos los días con los verbos irregulares españoles, mientras que unos veintidós mil se desesperan en sus esfuerzos por adquirir una pronunciación correcta del francés. Los dedicados a las guturales alemanas son menos de mil.

Esta y otras estadísticas parecidas podrían citarse para confirmar la convicción que ya expresé de que el castellano va convirtiéndose cada vez más en un lazo que unirá estrechamente a nuestras dos naciones. Algún sabio decía que vale mucho más en las relaciones internacionales una lengua común que la consanguinidad. Si este sabio tenía razón, vamos nosotros llegando a ser de veras hermanos vuestros.

Con nuestro estudio del español no sólo estrecharemos las relaciones que existen entre España y los Estados Unidos, sino también aquella que tiene Norte América con la América Hispana. Para nosotros este hecho es de suma importancia, no sólo por razones de comercio, sino sobre todo porque de esta manera podremos entendernos fraternalmente con aquellas naciones que con nosotros ocupan el nuevo hemisferio. Se ha exagerado en los Estados Unidos el valor del español como instrumento para efectuar un intercambio de comercio entre las Américas, la anglosajona inclusive. Pero poco a poco nuestra gente se va dando cuenta de que aunque posea el castellano en verdad especial valor comercial intercontinental, sirve al mismo tiempo, y más que nada, para promover la paz y tranquilidad interamericana y para corregir los mutuos conceptos falsos y las comunes ideas equivocadas que tienden a separar pueblos buenos y bien intencionados. Aprender la lengua de nuestro vecino es franquear la barrera que nos separa de él.

También se principian a comprender en los Estados Unidos los méritos antes desconocidos de la cultura hispanoamericana. Así vemos que en muchas escuelas y universidades se estudian con gran interés y provecho la literatura, la historia y las costumbres de la América Española. Y mientras más se profundiza en estas investigaciones más se llega a comprender que toda aquella civilización hispanoamericana no es ni más ni menos que el trasunto de la de España. Por lo tanto, sabemos que el mejor modo de conocer lo hispanoamericano es a través de lo español. Y así nos dirigimos a la madre de aquellas dieciocho naciones para enterarnos de lo que es ella y por ende de lo que son sus hijas.

Comprendemos que la lengua española es el vínculo que liga a aquellas hijas con esta madre, y también nos damos cuenta de que ese mismo vínculo

puede unirnos a nosotros con la madre y las hijas y darnos entrada hasta cierto punto en la intimidad familiar de que gozan todas ellas.

La mayor parte de nuestro grupo de peregrinos yankis trabajan en el campo de la segunda enseñanza. Son ellos los que construyen la base sobre la cual se pueden erigir los cursos superiores de literatura española. Sin ellos los catedráticos de nuestras universidades se encontrarían con aulas vacías y sin gente a quien poder dirigir en investigaciones recónditas de filología y literatura, en las cuales nuestros hispanófilos eruditos desde hace mucho tiempo gozan de buena reputación. Son estos maestros y maestras los intérpretes de lo español para con el público general norteamericano. Constituyen ellos el elemento más numeroso de la Asociación Americana de Profesores de Español, sociedad que más que ninguna otra ha trabajado para conseguir, y ha conseguido, para los estudios hispánicos su debido lugar en el cuadro general de la educación norteamericana. El porvenir de estos estudios depende en su mayor parte de ellos más que de nadie. Nos sentimos débiles ante nuestra inmensa tarea, la cual a veces parece que amenaza abrumarnos. Pero hoy nuestro mayor consuelo consiste en estar aquí y en saber que no hubiéramos podido encontrar en ningún sitio del planeta personas más capaces para ayudarnos ni con más simpatía de la que nos dispensáis vosotros.

Nuestro viaje a España resulta tan fascinador como provechoso. Dispensadnos el que andemos observando y curioseándolo todo, ya que las manifestaciones de la vida española son tan diferentes de las de la nuestra. No hay nada que no nos embelese: vuestra manera de hablar y de vestir; la noble hermosura de vuestras damas; vuestras costumbres sociales; vuestra filosofía de la vida; vuestros medios de transporte urbano y rural (en los cuales esperamos que no sufráis tantos empujones y estrujones como nosotros cuando queremos trasladarlos de un lugar a otro en nuestras grandes ciudades); vuestros bailes y deportes de toda clase, inclusive las corridas de toros; vuestros maravillosos museos de pinturas y magníficas bibliotecas; las tumbas de vuestros reyes y los cementerios de vuestros pobres; los excelsos palacios de vuestros ricos y las humildes chozas de vuestros menesterosos; vuestras añejas catedrales y los viejos solares de vuestros héroes famosos: estas cosas las anhelamos ver, rumiar e interpretar tanto como podamos hacerlo. Sed indulgentes cuando nuestro entusiasmo parezca desbordarse y traspasar los límites de lo conveniente.

Así es que no sólo en las aulas, a donde ingresarán estos maestros yankis para estudiar bajo la magistral dirección de vuestros renombrados catedráticos, van ellos a obtener provecho. Estarán rodeados de cosas instructivas por donde quiera que vayan. Aun en las piedras de los caminos y edificios podrán aprender lecciones.

Pero sobre todo a vosotros, los que ocupáis las cátedras de este curso, os quedaremos para siempre agradecidos por vuestras admirables lecciones, por vuestra cordial simpatía y por el espíritu fraternal con que nos habéis acogido hoy. ¡Que sea el curso de este verano una nueva piedra miliar que marque un adelanto sin par en la mutua comprensión y aprecio hispano-norteamericano!

He Dicho.

El notable poeta Don Enrique de Mesa deleitó a la concurrencia con la lectura de algunas de sus delicadísimas poesías de sus dos libros, *El Cancionero Castellano* y *El Silencio de la Cartuja*. La lectura de estas poesías, llenas de emoción serrana, en las que, al áspero sabor de Castilla, se unen toques de un lirismo impregnado de dulces y sutiles matices, fué constantemente aplaudida.

El presidente del Curso, Don Ramón Menéndez Pidal, pronunció las siguientes frases:

DISCURSO DEL SEÑOR MENÉNDEZ PIDAL

Señoras y Señores:

Con verdadera satisfacción vengo a hablaros en el momento de inaugurarse el décimo curso de vacaciones. Vuestra creciente asiduidad a estas clases demuestra que la simpatía y el interés por las manifestaciones de nuestra civilización siguen una marcha ascendente en el extranjero, y de modo especialísimo en los Estados Unidos; y también que hemos sabido crear el órgano adecuado para satisfacer la legítima curiosidad de los que piden a España aquello que por definición debe darles mejor que nadie: el saber de las cosas nuestras.

Este interés por la lengua y la civilización españolas no hace aún muchos años estaba limitado a quienes espontáneamente se sentían atraídos por el prestigio de nuestro pasado o por las pintorescas peculiaridades del presente; hoy en cambio, nos es halagüeño observar que el conocimiento del español se impone con la misma fuerza que el de las restantes grandes lenguas de cultura.

Nuestra misión frente a esta solicitud creciente es ante todo contribuir a que vuestro concepto de lo español se amplie en la dirección de los valores que representamos en el mundo, y que vuestra visión de España se afine mediante el estudio de las notas más originales y exquisitas que encierran las manifestaciones supremas de la espiritualidad hispánica. Aún aquellos que busquen en el estudio del español un aspecto principalmente práctico lograrán mayor eficacia en sus esfuerzos y en la aplicación de sus conocimientos, si no desdeñan el orientar generosamente su labor hacia la literatura y el arte, archivos sagrados de nuestra sensibilidad.

Pero más que de definir ahora la índole de nuestros cursos siento deseos vivísimos de dar las gracias a cuantos se interesan especialmente por nuestra obra en el extranjero, algunos de los cuales se hallan aquí presentes. Obligado es reconocer que en el interés mundial por lo español toca un lugar preeminente a los Estados Unidos no sólo por la cifra realmente enorme que representan sus 300,000 alumnos de nuestra lengua, con sus 2,000 profesores, sino además por el valor de las instituciones que han surgido en estos últimos años, cuyos progresos seguimos con tanta atención como entusiasmo. Me refiero especialmente al Instituto de las Españas de Nueva York, que promete convertirse en el órgano esencial de las relaciones entre España, Norte América y la América Española. Con viva simpatía saludamos desde aquí a la importantísima Asociación de Profesores de Español, en la persona de su Vicepresidente, el Sr. Wilkins, que nos hace el honor de asistir a este acto, y cuyo discurso hemos oído con tanta emoción como interés.

Sus cordiales palabras nos confirman en lo que ya sabíamos; que tras la pujante organización que mueve la enseñanza de nuestra lengua, animándola y dándole alcance ideal, se encuentra un decidido interés por las más delicadas manifestaciones de nuestra cultura y una dilección por múltiples aspectos de nuestra vida, merecedores de estima.

Y al dar las gracias al Sr. Wilkins, quiero mencionar otro rasgo suyo de afecto hacia nosotros, y es el haber atendido la invitación de la Junta para Ampliación de Estudios, de dar este otoño un curso en el Centro de Estudios Históricos ante nuestros estudiantes españoles y extranjeros sobre metodología de la enseñanza de las lenguas modernas, curso que nos prometemos ha de tener beneficiosa influencia sobre la enseñanza de las lenguas vivas en España.

Reciban asimismo la expresión de nuestra profunda gratitud los Sres. Ortega Durán, Wagner y Villasante que se han ocupado de la organización de importantes grupos de extranjeros para este curso, los dos primeros en los Estados Unidos y el último en Inglaterra. Su colaboración es preciosa para nosotros, ya que de esa suerte es posible que con nuestro esfuerzo organizador se combine también una acción meditada en el extranjero, la cual permitirá que cada vez sea más eficaz la labor que desde aquí realicemos.

En fin, no quiero terminar sin dirigir afectuosos saludos, en primer lugar al representante del Ministro de Instrucción Pública, el Sr. Carracido, ilustre Rector de la Universidad de Madrid, cuyo interés personal por cuanto afecta a la difusión de nuestra cultura hemos tenido tantas felices ocasiones de poner a prueba; y luego, quiero así mismo expresar mi agradecimiento al ilustre poeta, D. Enrique de Mesa, mi entrañable amigo, cuyos delicados versos han traído a esta solemnidad una nota fragante y pura de nuestra alma española.

Habló por último, en representación del subsecretario de Instrucción Pública, el Rector de la Universidad de Madrid, Don José R. Carracido. En brillantes períodos, que el público interrumpió con sus aplausos, comparó los días de su juventud con los actuales. "En aquellos— dijo —España aislada, sola, desconocida era desdeñada en el mundo. Su obra civilizadora era en mi mocedad ignorada y no pocas veces objeto de despiadada crítica. Ahora, con intensa alegría, frecuentemente, como hoy, asisto a fiestas culturales en que hombres de todos los países acuden a rendir a España el tributo de su fervorosa admiración. Señalo el hecho a la gratitud de las presentes generaciones."

"Esta justa reparación, que pronto exaltará a nuestra patria al puesto que merece, se ha realizado no por los poderosos, sino que es debida a la silenciosa y trascendental labor, de los que, como los profesores norteamericanos comenzaron por aprender nuestro idioma y han concluido por amarnos al conocer nuestros hechos, al sentir la emoción de nuestro arte, donde vibra nuestra sensibilidad, al comprender que España nunca trabajó por egoísmo sino en bien de los hombres todos."

"Ticknor y Prescott eran individualidades aisladas de Norteamérica que realizaron sabios trabajos sobre la Literatura y la Historia españolas; pero detrás de las palabras del Sr. Wilkins se descubre un vasto estado opinión

favorable a nosotros. Yo me complazco en saludar a todos los extranjeros, y declaro en nombre del subsecretario de Instrucción Pública, abiertos estos cursos."

El lunes 11 de julio comenzaron las clases y conferencias. El curso estaba distribuido de tal modo que los alumnos podían seguir un curso breve de cuatro semanas o bien el curso de seis semanas. En las cuatro primeras semanas se desarrollaron las siguientes enseñanzas: *Lengua española*. Breve compendio de historia de la lengua; trece conferencias por Don Américo Castro. *Fonética española*, trece conferencias por Don Tomás Navarro. *Literatura española*, doce conferencias por Don Antonio G. Solalinde; una conferencia por Don Dámaso Alonso. Hubo también una conferencia de Don Ramón Menéndez Pidal acerca del tema "Trabajo y Poesía."

Los alumnos pudieron matricularse también en cursos especiales para estudiantes adelantados sobre las tres materias siguientes. *Fonética Dialectal*, diez conferencias por Don Tomás Navarro. *Origen, evolución y decadencia del drama nacional*, diez conferencias por Don Américo Castro; y *Literatura Contemporánea*, diez conferencias por Don Enrique Díez-Canedo.

Con estas enseñanzas alternaron diez clases prácticas de lectura de textos, diez de conversación y veinte de pronunciación, dadas por varios auxiliares a grupos de diez alumnos en cada clase. Esto hizo que se intensificase mucho la labor personal del alumno.

En las dos últimas semanas se dieron conferencias sobre *Arte español*, por Don Elías Tormo; *Historia de España*, por Don Enrique Pacheco de Leyva; *Geografía de España*, por Don Juan Dantín; *Vida política española contemporánea*, por don Manuel G. Morente; y *Reseña de la pedagogía española*, por Don Lorenzo Luzuriaga. En estas dos semanas se dieron también diez clases prácticas de Lectura de textos y diez de Conversación.

Hubo además un curso especial de comercio durante las tres semanas primeras y otro durante las tres últimas. Los alumnos se distribuían también en grupos de diez para cada profesor.

Se organizaron dos visitas a la Armería Real bajo la dirección del Conservador de dicha Armería, Don José M.^o Florit. Se constituyeron diversos grupos de un reducido número de alumnos que visitaron el Museo del Prado y el Palacio Real bajo la dirección de Don Francisco J. Sánchez Cantón. Esto por lo que se refiere a las cuatro primeras semanas.

En las dos últimas semanas las visitas realizadas al Museo Arqueológico, al del Prado y al Palacio Real fueron dirigidas todas por Don Elías Tormo.

Durante los domingos 17, 24 y 31 de julio se formaron tres grupos que fueron cada domingo a una de estas tres ciudades artísticas: Toledo, Escorial o Aranjuez. Las excursiones a Toledo fueron dirigidas por Don Angel Vegue. Las de Aranjuez por Don Constancio Bernaldo de Quirós. Las del Escorial por Don Francisco Barnés. Los días 24 y 25 de julio y 6 y 7 de agosto se realizaron excursiones a Segovia y La Granja, bajo la dirección, la primera, de Don Américo Castro y, la segunda, de Don Elías Tormo.

En la Residencia de Estudiantes hubo por las noches algunas fiestas y bailes en honor de los extranjeros; se dió también un concierto de piano y violín por los Sres. Tornér y Jiménez que ejecutaron obras de música popular

antigua española. También se celebraron por la noche dos conferencias adicionales, una por Don Arturo Cardona sobre "El periodismo y los periódicos españoles" y otra de Don Pedro M. Artiñano acerca de tejidos españoles.

Se matricularon 123 alumnos. De ellos 99 fueron americanos, 16 ingleses, 1 holandés, 1 suizo, 1 belga, 1 francés, 1 canadiense, y 3 españoles residentes en Norteamérica.

Mediante examen se han concedido 36 diplomas de suficiencia y 32 certificados de asistencia a los que lo solicitaron y tenían más de 60 horas de asistencia al Curso.

Don Joaquín Ortega, encargado por el Spanish Bureau, del Institute of International Education of New York, organizó un grupo de estudiantes americanos que se trasladó a España para asistir al Curso para Extranjeros y que después visitó las principales ciudades de Andalucía, Barcelona y el Sur de Francia. Con el Sr. Ortega vinieron 16 alumnos para el curso. A su activa propaganda se debe también la venida de la mayoría de los alumnos americanos que acudieron a este décimo curso sin pertenecer a ningún grupo.

Mr. Charles P. Wagner organizó así mismo otro grupo de 18 personas que después de asistir al curso de vacaciones visitó Andalucía, Zaragoza, Barcelona, y la Costa Azul de Francia.

El Centro de Estudios Históricos comunica—por intermedio de HISPANIA—su agradecimiento a los norteamericanos que han asistido a dichos cursos y a los que han cooperado al éxito del décimo Curso de Vacaciones para Extranjeros.

NOTES AND NEWS

[Miss Vollmer, one of our new associate editors, has been appointed general notes and news editor, and will prepare from time to time such materials for publication in HISPANIA. Our members are kindly requested to send to Miss Vollmer directly all notes and news that they may consider of interest to HISPANIA readers. Miss Vollmer will handle all notes and news related to Spanish and the teaching of Spanish, with the exception of the work of the local chapters, which continues in care of Mrs. Fernández de Arias.—*The Editor.*]

✓ Dr. Homero Seris has been continuing his studies in Cervantine bibliography and has nearly completed his bibliography of the Minor Works of Cervantes in the Hispanic Society of America. He has also consented to assist on the editorial staff of *La Prensa*, of New York, and particularly in connection with the section *Ecos de las Aulas*, wherein information is given concerning Hispanic interests in the educational institutions of the country.

✓ During the summer quarter just passed Professor John D. Fitz-Gerald of the University of Illinois, President of our Association, gave courses at Stanford University. During his stay in California he also attended special meetings of the Northern California and Los Angeles chapters of our Association and delivered addresses at both meetings.

✓ Mr. Juan C. Cebrián, one of our Honorary Presidents, has recently been dubbed Knight Commander of the Orden de Alfonso Doce. This honor was conferred upon him by His Majesty Alfonso XIII, who congratulated him for his distinguished services to Spain as a hispanist in the United States, who has always consistently fomented the *entente cordiale* between Spain and the three Americas.

Professor J. P. Wickersham Crawford, of the University of Pennsylvania, gave courses in Methodology and in Spanish Literature to enthusiastically crowded classes at the University of California during the recent summer session.

Professor Antonio Heras, of the University of Minnesota, gave summer session classes in Spanish at the University of California, southern branch, in Los Angeles.

Henry Grattan Doyle, formerly Assistant Professor of Romance Languages at George Washington University, Washington, D. C., has been promoted to a full professorship in that university.

Miss Angela Palomo, of Wellesley College, taught in the Middlebury College, Vermont, Summer School in Spanish, which, under the able leadership of Professor J. Moreno-Lacalle, has taken such an outstanding position among the summer opportunities for studying Spanish in the United States.

Ex-President Frank H. H. Roberts, of the New Mexico Normal University at Las Vegas, N. M., and who was one of our strongest workers in the New Mexico local chapter, has gone to El Paso, Tex., as principal of the high school and President of the Junior College.

Miss Sylvia M. Vollmer has resigned her position as Professor of Romance Languages in the New Mexico Normal University in order to accept the position of head of the Department of Modern Languages in the high school and Junior College of El Paso, Tex.

Miss Hélène M. Evers, who has been studying abroad for some time, has accepted the professorship of Romance Languages in the University of New Mexico, at Albuquerque.

Miss Cuneo, who recently graduated from Smith College, where she was trained under Professor Caroline B. Bourland, has gone to Mills College, Oakland, Cal., to take charge of the Spanish work.

Professor W. S. Hendrix, of Ohio State University, was the official delegate of the American Association of Teachers of Spanish at the Eighth National Foreign Trade Convention, held in Cleveland in May. His very interesting report of his observations while at the convention will appear in an early number of HISPANIA.

Miss Jane S. Watson, who for a number of years has been connected with the Romance Languages Department of the University of Illinois, has gone to the Department of Spanish at the Evanston Township High School.

Miss Ellen Dwyer, a graduate of some years ago from the University of Illinois, but now teaching in the Spanish Department of the Evanston Township High School, has spent the summer studying at the Middlebury College School of Spanish.

Rafael A. Soto, who for a number of years past has been connected with the Department of Romance Languages at the University of Illinois, has accepted an Associate Professorship in Spanish at the University of North Dakota, Grand Forks, N. D.

Miss Genevieve Crissey, of the Bloomfield High School, Bloomfield, N. J., has spent the summer studying at the summer session of the Junta para Ampliación de Estudios, conducted under the directorship of our Honorary Member, Ramón Menéndez Pidal, at the Centro de Estudios Históricos in Madrid.

Our former President, Lawrence A. Wilkins, made one of the addresses at the formal opening of the summer session of the Junta para Ampliación de Estudios, in Madrid. A full account of his visit to Spain will be found elsewhere in this number of HISPANIA.

Miss Josephine W. Holt, who for years has done so much for the teaching of modern languages, and especially of French and Spanish, in the high schools of Virginia, has been studying during the summer quarter at the University of Chicago.

Zabala and Maurín, of New York, have just published a beautifully printed and most useful catalogue of Spanish and Spanish-American Literature and Art, with the name, *Letras de España y América*. HISPANIA readers will find it very useful.

SYLVIA M. VOLLMER

EL PASO JUNIOR COLLEGE

BRIEF ARTICLES AND ANNOUNCEMENTS

DISCURSO DEL NUEVO PRESIDENTE DEL CAPÍTULO DE LOS ÁNGELES

(Pronunciado en la reunión del 4 de junio de 1921 en San Juan Capistrano.)

SEÑORAS, SEÑORES Y COLEGAS MÍOS:

Os suplico me perdonéis si os dirijo la palabra en castellano. Lo hago por puro gusto personal y pido vuestra indulgencia con mi capricho.

Reconozco perfectamente y estimo en muy alto grado la distinguida honra que me habéis conferido al nombrarme vuestro presidente, y aunque titubeo mucho ante la tarea de dirigir los destinos de nuestra Asociación durante el año entrante, acepto el honor con gratitud y humildad, comprometiéndome formalmente a cumplir con estos nuevos deberes lo mejor que pueda porque veo en el adelanto y desarrollo de nuestra Asociación una magnífica oportunidad para servirnos lealmente, los unos a los otros, como buenos compañeros y colegas. Al mismo tiempo, creo que es por medio de nuestra sociedad que podremos ayudar con nuestro grano de arena en la buena causa de la educación en que no somos simplemente empleados sino verdaderos campeones y entusiastas coadyuvantes.

Me supongo que esperáis de mí en esta ocasión una consideración algo detallada del trabajo que debemos emprender y del programa que hemos de adoptar para llevar a cabo nuestros proyectos.

Mas antes de formular mi sencillo programa, creo que sería prudente recorrer francamente la situación que nos confronta como sociedad. Los fines de la Asociación, como indica nuestro nombre, atañen a los intereses personales de cada maestro de español en este distrito, sea que tenga o no tenga el entusiasmo para su trabajo que debe caracterizar a todo obrero profesional. Mas al convidar a nuestros colegas a que ingresen como miembros a nuestro círculo, debemos presentar a cada uno un *quid pro quo*, algo tangible a que pueda afianzarse como beneficio sustancial y conmensurable con el gasto de tiempo, energía y dinero que invierta en la empresa.

Podríamos afirmar, sin temor de equivocarnos, que si pudiéramos contar con una lista de 200 socios y de una asistencia de la mitad de ese número en cada reunión, el mero empuje de tantas personalidades unidas en el esfuerzo daría el ímpetu necesario para asegurar el interés y lograr los resultados que todos apetecemos. Sabemos que en esto como en otras cosas, "Nothing succeeds like success," y si pudiéramos mantener nuestra posición en la mera cumbre de la ola, habríamos de navegar muy lejos. Bien. En tal caso, ¡Adelante! Y ¡Cuidado con no mecer el bote!

Pero la verdad es que no estamos en la cumbre de la ola simplemente porque no contamos con la ayuda y cooperación de los 200 miembros que debíamos tener en estos momentos; ni soy yo, ni lo es nuestro digno presidente cesante, ni ningún otro el responsable por la situación algo crítica en que nos encontramos, sino que es una situación peculiar que está afectando todas las

organizaciones de carácter profesional entre los cuerpos docentes de nuestras escuelas y colegios. Hay mil cosas que nos distraen, que embargan los momentos de ocio, agotan nuestras energías y nos hacen correr de aquí para allá, sin tener lugar para respirar tranquilamente una hora ni toda la santa semana. Hay además un espíritu de desasosiego en toda la vida social y económica que nos molesta, llenándonos de zozobra y apartándonos poco a poco de la consagración cordial y sencilla que nuestra obra merece.

Sin embargo, creo firmemente en el poder transformador de un gran interés y de una comisión reverentemente aceptada. Creo que la literatura castellana, el contacto íntimo con la vida española e hispanoamericana no sólo por medio de los libros sino también por compañerismos estrechos y personales, y la misión casi sagrada de transmitir los altos ideales de estos pueblos y de estos amigos a nuestra juventud americana por medio del aprendizaje del idioma que procuramos enseñar, sea aliciente bastante poderoso para salir vencedor en la lucha con otros intereses personales, para convertir a la gran mayoría de nuestros colegas en entusiastas hispanófilos y llenar las filas de nuestra sociedad de obreros consagrados y fieles quienes llevarán a cabo los fines de la Asociación con provecho para todos.

El gran problema para nosotros es: ¿Cómo hemos de crear este interés donde hasta ahora apenas existe? ¿Cómo vamos a hacer que nuestra Asociación sea el ímán para atraer a todos hacia un centro, la llama de inspiración que dé fuego y nueva vida a nuestras arduas labores, el vínculo que una todos nuestros esfuerzos, convirtiendo lo penoso y desabrido de nuestras faenas en la sala de clase en una santa cruzada, una peregrinación que con pasos lentos pero seguros nos conduzca, en unión con nuestros discípulos, más y más allá, hasta llegar a las sublimes y perdurables alturas de una literatura viviente, majestuosa e ideal?

Veis, pues, seguramente, que nuestro éxito como sociedad depende de nuestro poder para convertir estos ensueños en realidades, para comunicar elementos de verdadera inspiración y estímulo y proporcionar deleites intelectuales que no se encuentran en otra parte. Tenemos que estudiar con cuidado las condiciones bajo las cuales trabaja la mayoría de nuestros colegas y proveerles de alguna manera el hilo de oro que ha de transmutar el color oscuro de la tela labrada en la humilde sala de clase en un manto reluciente y glorioso.

Muy claro está que nuestro trabajo consiste en alcanzar y ayudar a mayor número de personas en sus tareas diarias, y es también muy cierto que será desde luego una obra misionera, es decir, una en que todos trabajaremos gratuita y constantemente en beneficio de los demás sin esperar otra recompensa que la satisfacción de ver nuestros esfuerzos coronados de éxito.

Tenemos que contentarnos por lo pronto con reuniones más pequeñas pero más frecuentes. Sucede a veces que algunos se hallan imposibilitados para asistir a esta u otra junta del Capítulo y en cuanto se verifique la próxima, se les han resfriado su interés y entusiasmo. Tenemos que remediar este defecto asediando el campamento de los desiduos y atacándolos con un chubasco de invitaciones, programas y estudios especiales que no los dejen vivir en paz y hasta que digan, como dijo el juez injusto: "Aunque no temo a Dios ni respeto al hombre, porque esta viuda me molesta le haré justicia, no sea que viniendo

de continuo, me muela." Creo que podemos tener un programa tan detallado que coincidirá con el calendario, asignando tareas para cada día y para cada socio con reuniones frecuentes de pequeños grupos congeniales en que cada uno repartirá de lo que haya aprendido y acudiendo todos al fin a una conferencia del Capítulo en que alguna mano maestra remachará todo con clavos de oro.

En una palabra, tenemos que armarnos de una espada de dos filos, uno que corte por su entusiasmo y otro por su constancia. Para este programa tomemos como lema y grito de guerra estas dos palabras:

Constancia y Cooperación.

Vamos, pues, a poner manos a la obra, "a Dios rogando y con el mazo dando."

C. SCOTT WILLIAMS

HOLLYWOOD HIGH SCHOOL.

FIESTA DE LA LENGUA ESPAÑOLA

[The following circular letter was published last spring by the Executive Council of the Instituto de las Españas. On account of the great importance to Spanish students and teachers we reprint it.]

INSTITUTO DE LAS ESPAÑAS EN LOS ESTADOS UNIDOS

419 West 117th Street, New York City

23 de Abril

Fiesta de la Lengua Española

El General Executive Council del "Instituto de las Españas en los Estados Unidos," en junta celebrada el cuatro de Marzo del corriente año, tomó el siguiente acuerdo:

Declarar la fecha de 23 de Abril (aniversario de la muerte de Miguel de Cervantes) día de fiesta de la lengua española, y tomar las medidas conducentes a que dicho día, a partir de este año de 1921, sea observado por cuantas personas se interesan en la lengua y la cultura españolas, mediante la celebración de diversos actos en que se exprese, extienda y afirme la devoción de los Estados Unidos por Miguel de Cervantes y por la lengua y civilización que él, más que nadie, ha contribuido a immortalizar.

Para llevar a cabo dicho acuerdo y preparar debidamente la celebración del 23 de Abril de 1921, contando con la premura del tiempo, se tomaron las siguientes decisiones:

1. Procurar que en todas las clases de español de las escuelas, colegios y universidades de los Estados Unidos con las que aun haya tiempo de ponerse en comunicación este año, y en los sucesivos en todas, se dediquen las horas ordinarias de trabajo al estudio de Cervantes y de su significación. Con este objeto el "Instituto de las Españas" preparará y distribuirá material adecuado a los diferentes grados de la enseñanza que puede ser usado como base del trabajo de las clases, consistente en un tema de lectura que trate sobre Cer-

vantes, escrito en español, y en una sucinta hoja informativa, escrita en inglés, que contenga los hechos o ideas esenciales acerca de Cervantes y su obra sobre los que los maestros deben llamar la atención de los estudiantes mediante una explicación adecuada al grado de preparación de los alumnos. Para ejecutar este acuerdo, el "Instituto de las Españas" solicitará la cooperación de los Boards of Education, Jefes de Departamentos y profesores de español.

2. Crear un premio, consistente en la medalla del "Instituto de las Españas," para ser conferido en dicho día 23 de Abril de cada año al mejor estudiante de cada escuela. Se acuerda, con este objeto, encargar al artista español Don Ismael Smith, de la Comisión de Arte del "Instituto de las Españas" de Nueva York, la ejecución de dicha medalla.

3. Formular el plan de una "Colección Cervantina" mínima (formada por ediciones y traducciones de las obras de Cervantes, estudios, retratos, fotografías, etc.) que, mediante arreglos especiales con las casas productoras, pueda ser distribuida por el "Instituto," a precio mínimo también, a las escuelas, bibliotecas y personas que deseen poseerla.

4. Celebrar, en la ciudad de Nueva York este año, y en los sucesivos en todas las ciudades a donde alcance la influencia del "Instituto," un gran acto literario en honor de Cervantes y de la lengua española. Este acto consistirá en discursos breves, lectura de poesías, representación de un entremés de Cervantes con música del tiempo y otros números semejantes. El espíritu del acto debe ser de máxima solidaridad hispánica, y por eso se acuerda invitar a todas las instituciones, sociedades y personas que en cualquier sentido estén interesadas en los países de habla española a que cooperen con su ayuda y su asistencia a la mayor brillantez y eficacia de la fiesta.

5. Transmitir estos acuerdos a las Comisiones encargadas de las actividades del "Instituto de las Españas" de Nueva York, para que cada una estudie y ejecute la parte que le compita, elaborando un plan detallado, perfeccionado y ampliado con nuevas ideas y sugerencias que puedan contribuir a desarrollar debidamente los fines generales que el "Instituto de las Españas" se ha propuesto al crear la Fiesta de la Lengua Española.

6. Comunicar estos acuerdos a la prensa para su mayor publicidad, sugiriendo al mismo tiempo que, por su parte, dicha prensa contribuya a la Fiesta de la Lengua Española dedicando a Cervantes y a la cultura hispánica números extraordinarios, páginas especiales, o el espacio de que puedan disponer.

7. Comunicar estos acuerdos a las instituciones de enseñanza y de cultura, sociedades de habla española, clubs de estudiantes de español y organizaciones similares solicitando su cooperación según se ha expresado en los párrafos anteriores, y sugiriendo la celebración por su parte de otros actos adecuados a sus fines especiales, de modo que mediante la suma del esfuerzo contribuyamos todos a dar una amplitud nacional a la Fiesta de la Lengua Española.

FEDERICO DE ONÍS,

Secretario del General Executive Council

Nueva York, 4 de Marzo, 1921

CONSERVESE ESTE BILLETE

Acabo de visitar una exposición particular de recuerdos traídos de mi país, España, por una maestra norteamericana, que no es de las que se contentan con enseñar a sus discípulos las palabras de nuestro idioma, sino de las que se esfuerzan en hacerles penetrar en lo más íntimo de las ideas, que hay bajo la envoltura verbal. Llevada, sin duda, de este deseo ha coleccionado estos objetos de Realía, que le permitirán reconstituir las escenas más salientes de su reciente viaje y mostrar más al vivo las emociones evocadas.

Si empiezo por confesar que una de las piezas, que he examinado con más detenimiento y complacencia, es un billetecito del tranvía "Hipódromo-Bombilla," de Madrid, seguramente dará una idea lamentable de la exposición o de mis preferencias artístico-sentimentales o de ambas cosas a la vez. Sin embargo, el hecho es verdad y como tal lo cuento. Y lo cuento en primer término porque, además de ser verdadero, me parece muy expresivo del principal mérito de esta exposición, el cual no está basado —como es natural que prejuzgue un español, tratándose de una exposición norteamericana, dadas las opiniones que prevalecen allí a este respecto— en el valor o, mejor, en el precio de los objetos. Escasos, y no de una riqueza apabullante, son los que pudieran llevarnos a pensar en la factura del vendedor: Un buen mantón, no de los chillones de Manila, sino de esos otros, que todavía suelen arropar en los días de gran gala a algunas viejecas de nuestras aldeas (uno de esos mantones de dibujos rameados, color ladrillo seco sobre fondo negro); unos encajes; unos azulejos de Daniel Zuloaga y algún que otro cacharro de cobre o loza y algún que otro cuadrito original, son lo único de valor absoluto y monedable. Pero eso no quita para que la coleccionista, Miss Ella Adelina Busch, estudiante de Columbia University, que ha seguido uno de los últimos cursos del Centro de Estudios Históricos de Madrid, se muestre entusiasmada de sus "tesoros."

Aparte de las mencionadas como de algún valor intrínseco, hay otras cosas, que lo tienen real aunque no sea cotizable. Tales son las contenidas en una vitrina que, colocada en lugar preferente, guarda autógrafos y recuerdos de los más notables literatos contemporáneos, españoles y portugueses; Unamuno, Ortega y Gasset, Manoel da Silva, J. R. Jiménez, Menéndez Pidal, Navarro Tomás, Azorín, Jorge Colaço, Branca da Gonta, Carolina Michaelis de Vasconcellos, Fidelino de Figueirido, y algunos más. Otra sección está reservada a los recuerdos puramente académicos: Certificados, pases, invitaciones, oficios y papeletas del Centro de Estudios, de la Residencia de Estudiantes, del Ateneo, etc. Todo esto unido a las abundantes reproducciones fotográficas de cuadros, monumentos, tipos y paisajes indica el sector, en cuya dirección ha enfocado su curiosidad en primer término la viajera y habla elocuentemente de sus actividades. Pero, todo ello le acredita en cuanto viajera y en cuanto estudiante aplicada. Lo que le acredita como coleccionista son todas estas otras chucherías recogidas al pasar: El romance del niño asesinado en la vereda de Postas; el billete del tren, del tranvía, del teatro o de los toros; los recortes de periódico, etc. Y el mérito no está tanto en la recolección cuanto en la manera de conservarlos. Guardar está al alcance de cualquiera, pero la selección y, sobre todo, esa manera de colocar las cosas de modo que nos den el alto y nos digan algo que no nos dirían con distinta colocación, no es cosa que esté tan a la mano.

Como ejemplo del acierto en la selección sirvan los recortes de periódico. Ellos nos hablan de España al primer vistazo y mucho antes de que nos percatemos de que las palabras están en castellano. ¿Porqué? Porque se ha tenido el tacto de dar con la nota verdaderamente característica y peculiar de España; lo cual no es tan fácil como parece, siendo tan uniforme la superficie de los periódicos, especialmente, mirada en recortes y trocitos. Esas tarjetas de defunción, que abren la marcha en la primera página del album, no dejan lugar a duda. Luego vienen los grabados y las grandes titulares —también de España a primera vista y a pesar de que las palabras y los tipos pudieran ser lo mismo de Buenos Aires o del Perú.

Y como muestra del acierto en la colocación, ahí esta ese billete, de que empecé a hablar; ahí está ocupando, él solito, toda una hermosa cartulina de tres palmos. El hecho de conservar un billete de tranvía no vale nada; y menos que nada si el billete es capicúa¹; pero precisamente, el toque está en hacer que adquieran un mérito relativo las cosas que no lo tienen en absoluto. Un billete parecido me encontré, no hace muchos días, entre las páginas de un libro viejo muy querido. Era del trayecto Atocha-Antón-Martín. El hallazgo me dejó pensativo un largo rato porque me llevó a reproducir en la memoria la escena de la compra del volumen en la última feria de Otoño, del Salón del Prado; la emoción de la primera lectura fragmentaria entre los empujones de la gente; la visita de despedida, que hice aquella tarde y qué sé yo cuántos recuerdos de más de cosas pasadas —y por pasar, que también pueden recordarse— que revolvi en mi imaginación con el papelucho entre los dedos. Con todo, lo arrojé despectivamente y lo dejé perder con la más villana de las ingratitudes; con una ingratitud, que casi me parece monstruosa después de haber visto tan honrado a este otro papelito. Nunca pensé que pudiera tener tanta trascendencia el aviso "Consérvese este billete," que suele leerse siempre en los documentos españoles de esta clase, ni que el ir en el cumplimiento de esta advertencia mucho más lejos de lo que sin duda pretenden las Compañías tranviarias, pudiera proporcionar tan deliciosas recompensas.

JUAN CUETO

¹ Creo necesaria, para el lector norteamericano, una ligera explicación de esta palabra, que no recoge el diccionario de la Real Academia y que, aunque de uso bastante corriente siempre, con la significación de una de las combinaciones de fichas del juego de dominó, ha sido puesta muy en boga recientemente para designar aquellos números, cuyas cifras están situadas con simetría (31513; 76467 . . .), a los que se ha atribuido buena suerte, dando ello lugar a la manía de coleccionar los billetes, papeletas y documentos que los llevarán. También suele darse el nombre de "capicúa" a las palabras, cuyas letras o cuyas sílabas guardan esa simetría y aun las frases de palabras simétricas. A este propósito, recuerdo que cierta tarde, en el Centro de Estudios Históricos causó una verdadera explosión de risas la ocurrencia de una estudiante extranjera, norteamericana precisamente, gran rebuscadora de todo género de germanías y dicharachos populares, de designar con el mote de Capicúa a uno de los profesores, por cierto bien conocido y admirado de los lectores de esta revista: Tomás Navarro Tomás.

A STANDARD VOCABULARY

It is a common custom in preparing editions of Spanish books for class use to add a vocabulary of the words used in the text. This involves a great waste of time, effort, paper, and printing ink, inasmuch as the greater number of the words in such lists are used in every text. To avoid such duplication it would only be necessary to prepare a standard vocabulary of a thousand or so of the more common words, printed in a convenient form, and put into the hands of every student of the language. Then an editor, in preparing the vocabulary of the text he is publishing, would exclude from his list all the words found in the standard vocabulary. Words whose form and meaning are so closely alike in Spanish and English as to require no explanation may well be omitted from any vocabulary.

A page or so of the introduction to the standard vocabulary could be devoted to such words as can by a very slight change be turned from English to Spanish form, e. g., special *especial*, position *posición*, etc., and thus their inclusion in the list made unnecessary.

Such a standard vocabulary would be of great help to teachers of the language, as it would give them a list of words to require of beginners, that is to say, to be learned *in toto* during the first two years of high-school Spanish, or, if the language is begun in college, during the first year.

FRANCIS C. MURGOTTEN

CARSON CITY, NEVADA

A LETTER TO MEMBERS

The following letter of interest to the members of the Association has been received by the Secretary-Treasurer. The pamphlet referred to is entirely in Spanish, even the addresses of President Harding and other American officials having been translated from the English. In addition to the speeches by the official representatives of Venezuela, Chile and Ecuador, the booklet has a picture of the statue of Bolívar.

WASHINGTON, D. C., U. S. A., October 14, 1921.

DEAR DR. COESTER:

The Pan American Union has a limited number of copies of the enclosed pamphlet containing the addresses made at the unveiling of the Bolívar statue in New York City last April. As I believe the members of your Association are in many cases those who would most prize this booklet, I desire to offer them, through the pages of your magazine, the opportunity to secure it. If, therefore, it is agreeable to you, I shall be glad to have you announce in "Hispania," or in any other way you think best, that anyone applying for a copy will receive one, so long as the supply lasts. Requests should be addressed to: Pan American Union, Section of Education, Washington, D. C.

Sincerely yours,

F. J. YÁNES.

A DIRECTORY OF MEMBERS

The time has come when a directory of our members is highly desirable. An estimate of the space required to print it and the cost shows that both would about equal a whole number of HISPANIA. Free distribution is consequently out of question. But a directory can be published at fifty cents a copy. Blanks will be sent out soon to all members for the purpose of obtaining the correct name and address of each. Fuller information about the directory will accompany the blanks as well as the annual call for 1922 dues, payable before the annual meeting, in December.

NOTICE

At the meeting of the Modern Language Association to be held in Baltimore next December there will be a group to consider the Spanish-American and Brazilian literatures and their place in the curricula of our schools and colleges. All who are interested are invited to attend the meeting.

E. C. HILLS.

Chairman of the Group

REVIEWS

Espronceda: El Estudiante de Salamanca, and other selections. Edited by George Tyler Northup. Ginn and Co. 1919. lxviii+150pp.

The introduction of this text is unusually complete. It includes the "Life of Espronceda" and the "Works of Espronceda." In the "Life" is presented an excellent survey of the poet's life with its political background, while the "Works" gives an appreciation of his writings and an estimate of his rank as a writer. The introduction is followed by "Notes on Espronceda's Versification," which are clear and should be easy for the student to understand.

In addition to the *Estudiante de Salamanca* the editor has reprinted the *Canción del pirata*, *El canto del cosaco*, *El mendigo*, a sonnet, and *A Teresa*. This list gives a good idea of the poet's work, although other editors might include other poems.

The Notes, mainly literary and historical, are well done. It is a relief to find the notes for an advanced text like this free from so many fine points of grammar and from translations. The notes often deal with the sources of the poem in question, or parts of it. In this connection it may be noted, though it is a minor point, that line 364 of the *Estudiante de Salamanca*:

El bien pasado y el dolor presente,

phrased by Tennyson as "That a sorrow's crown of sorrow is remembering happier things" (*Locksley Hall*), and which the editor says is "an obvious reminiscence of Dante's.

Nessun maggior dolore

Che ricordarsi del tempo felice

Nella miseria.—*Inferno*, Canto V, ll. 121-123."

has its counterpart in the Marqués de Santillana's lines:

La mayor cuita que aver

puede ningún amador

es membrarse del plazer

en el tiempo del dolor. (*Nueva B.A.E.*, XIX, 550 b).

The Spanish lines are of course an echo of Dante's, but the version of the Marqués de Santillana may have been as familiar in Spain as that of Dante. The idea of remembering happier hours in times of sadness occurs in lines 853-860 of the *Estudiante de Salamanca*. See also *A Teresa*, lines 1 ff.

As intimated above, Professor Northup has given the notes a flavor of literary comment and criticism that many teachers and students will find pleasing and helpful. Taken together with the second part of the introduction, the notes form a rather comprehensive literary appreciation of Espronceda's work.

The vocabulary seems to be complete. The proofreading was well done, and the typography is good. Another important feature for texts of this kind is the bibliography, which is to be found in this edition. In this addition to the available texts of Spanish romantic literature Professor Northup has set a high standard which other editors will not find easy to maintain.

W. S. HENDRIX

OHIO STATE UNIVERSITY

Repertorio Americano. Editor, J. García Monge; annual subscription, \$4.00; six consecutive numbers, \$1.00.

This bimonthly journal, published in San José de Costa Rica, began its third volume in September. In from twelve to sixteen pages of reading matter in each issue it strives to keep its readers abreast with the important literary events of the Spanish-speaking world. For its Costa Rican friends it offers an occasional article in science and in pedagogy. It always contains a few original poems by some of the younger Spanish-American poets. It is, in short, a sort of Spanish *Literary Digest* on a small scale. Unfortunately the high price of paper in Central America prevents it from appearing in as good a form as it deserves.

The editor, J. García Monge, has held prominent positions in the educational world of Costa Rica, having been principal of the Normal School, secretary of education and director of the national library. Besides, he has published several series of books known as *El Convivio*, the *Ediciones Sarmiento* and *Ediciones de Autores centroamericanos*.

In the number of the *Repertorio* for September 12, 1921, appears some information, important for all of us who teach Spanish, concerning the University of Mexico and the aim of the new rector, Sr. José Vasconcelos. The University has adopted a new seal and coat of arms, thus described in the rector's words: "Considerando que a la Universidad Nacional corresponde definir los caracteres de la cultura mexicana, y teniendo en cuenta que en los tiempos presentes se opera un proceso que tiende a modificar el sistema de organización de los pueblos, substituyendo las antiguas nacionalidades, que son hijas de la guerra y la política, con las federaciones constituidas a base de sangre e idioma comunes, lo cual va de acuerdo con las necesidades del espíritu, cuyo predominio es cada día mayor en la vida humana, y a fin de que los mexicanos tengan presente la necesidad de fundir su propia patria con la gran patria Hispano-Americana que representará una nueva expresión de los destinos humanos; se resuelve que el Escudo de la Universidad Nacional consistirá en un mapa de la América Latina con la leyenda "*Por mi raza hablará el espíritu*"; se significa en este lema la convicción de que la raza nuestra elaborará una cultura de tendencias nuevas, de esencia espiritual y libérrima. Sostendrán el escudo un águila y un condor, apoyado todo en una alegoría de los volcanes y el nopal azteca."

The *Repertorio* brings us also the information that the effort for greater Spanish-American unity implied in the lemma of the new seal has already been carried to Perú by Sr. Antonio Caso, the Mexican ambassador. Speaking before a Peruvian audience at the celebration in July of the centenary of Peruvian independence in Lima, he said: "Os traigo, pues, mejor que un mensaje de cultura, un saludo cordial de mi Universidad Mexicana. La cultura es nuestro fin indirecto; nuestro propósito íntimo es reformar la voluntad de los americanos, para ofrecer a América, a nuestra América latina, labor sincera de concordia y de paz. Queremos y anhelamos en México el bien de los pueblos hermanos, la anfictionía de las naciones hijas de España; no el odio ni el exterminio. . . . Había en el escudo universitario de México, nuestra águila

legendaria mordiendo y desgarrando la serpiente, símbolo del rencor. Hoy hemos reformado nuestra divisa y en vez del emblema que ostentaba una inscripción latina, ostentamos el mapa completo de nuestra América, del Río Bravo del Norte al Cabo de Hornos, sostenido por un águila y un condor y una leyenda española que dice a la letra: "Por mi raza hablará el espíritu." Señoras, señores: ¡Que diga nuestra voluntad en esta memorable noche: "Hable el espíritu por la raza hispanoamericana que desde estos climas eleve al mundo nuevas y sublimes verdades; que se purifiquen nuestros labios como los de Isaías con tizones sagrados de vivo amor y que el porvenir contemple a las naciones americanas en su gloriosa antiectionia, bajo la paz de Dios!"

Antologia Portuguesa, organizada por Agostinho de Campo, Aillaud e Bertrand, Lisbon.

This collection of books continues to appear. Concerning the purpose of the editor, to make available to the young people of Portugal selections from the best Portuguese writers, a note appeared in HISPANIA, October, 1920. Their inexpensive but thoroughly scholarly form makes them very useful to American students of Portuguese. Two of the latest volumes are TRANCOSO, *Historias de proveito e exemplo*, and HERCULANO, *Quadros literarios da historia medieval, peninsular e portuguesa*. Trancoso was a writer who was active during the last third of the sixteenth century and introduced the Portuguese to a knowledge of the Italian novelle. The short and anecdotal form in which he retells the stories makes them useful to the student. Alexandre Herculano was a novelist who began about 1840 to publish romantic and historical novels based on the past. The selections from his books give some of the best episodes and descriptions that he wrote. The student of Spanish will find his narrative of Roderick the Goth, of Pelayo, and of the Arabs in Cordoba doubly interesting.

ALFRED COESTER

STANFORD UNIVERSITY

BIBLIOGRAPHY

I. SCHOOL TEXTS

Curso Práctico para Principiantes

by G. Cherubini, of the East Technical High School, Cleveland, Ohio. XXXII + 269. The "Índice" is in Spanish. Then follows an introduction, in English, which explains the difficulties of pronunciation (9 pp.). The main part of the book consists of 30 lessons in the manner of the direct method, with rules and explanations in Spanish. Each lesson consists of a reading selection, a section devoted to grammar, exercises (questions, sentences with blank spaces to fill in, sentences to translate from English into Spanish), and a vocabulary of words in Spanish. At the back of the book are six songs, an index of numbers and verbs, and a Spanish-English vocabulary of 29 pp. There are 16 illustrations, including 3 maps.
1919. The John C. Winston Co. \$1.60.

Beginning Spanish, Direct Method

by Aurelio M. Espinosa and Clifford G. Allen, both of Leland Stanford Junior University, California.
349 pp. Fourteen pages are devoted to orthography and pronunciation, explained in English. The body of the book consists of 68 lessons. The lessons are divided into the following parts: *Lectura, Preguntas, Gramática, Ejercicios*. The grammatical explanations are in both Spanish and English. The exercises are in Spanish and of the most varied types, often requiring the filling in of blank spaces. After each group of about four chapters there are two review chapters, one containing general grammatical questions and the other a chapter of translation from English into Spanish. There are two appendixes, one containing information about important prepositions, verbs which take complementary infinitives with prepositions, and modifying suffixes. The other appendix deals with regular and irregular verbs. There are Spanish-English and English-Spanish vocabularies. The illustrations consists of 23 engravings and 3 maps.
1921. American Book Co. \$1.32.

Compendio de Gramática Española

by Lawrence A. Wilkins, Director of Modern Languages in the High Schools of New York City.
95 pp. This is a reference guide upon the essential points of Spanish grammar. There are 14 sections containing 650 paragraphs arranged logically, giving forms, rules and succinct explanations of grammatical usage. Pages 71 to 92 contain forms of verbs, regular and irregular. The last three pages contain a table of orthography, numerals and expressions of time.
1921. Henry Holt & Co. 72c.

Cuentos y Lecturas en Castellano

by María Solano, of the Boston Normal School.
X + 158 (110 text, 48 vocab.). There are prose and verse selections for reading grouped together with material for teaching purposes. In each group are

a "Repaso de Verbos," a "Cuestionario," and exercises for drill, in Spanish and English. Scattered through the book are songs with music. At the end are a few pages of irregular verbs and a Spanish-English vocabulary.

1921. Silver Burdett & Co. 96c.

Beginners' Spanish Reader

by Lawrence A. Wilkins, Director of Modern Languages in the High Schools of New York City.

X + 305 pp. (106 text, 88 "Locuciones, cuestiones y ejercicios," 12 "Cosas útiles," 8 "Música y canciones," 25 "Apéndice de verbos," 66 vocab.) The 45 chapters deal with the surroundings of the student, Spanish life and customs, a few tales from the Arabian Nights and other sources, and an episode from "Don Quijote." After the text comes the pedagogical material based upon it. Grouped together are a list of expressions based upon the text, a "cuestionario" and some drill and composition exercises. There are five songs and three maps.

1921. Henry Holt & Co. \$1.48.

Elementary Spanish Reader

by E. S. Harrison, of the Brooklyn Commercial High School.

VI + 97 pp. (44 text, 20 questions and exercises, 33 vocab.). This is a new edition of the original Reader published in 1912. The questions and exercises are new. The reading matter consists of prose selections of a popular character, graded as to difficulty, and 6 fables of Iriarte. Included in the prose are five pages of short anecdotes and a page of riddles. The questions and exercises are based upon the text. The exercises consist of English sentences to be translated into Spanish.

1920. Ginn and Company. 72c.

A Spanish Reader

by William Hansler, of the Louisiana State Normal School, and Clarence E. Parmenter, of the University of Chicago.

VIII + 260 pp. (200 text, 20 "Apéndice," 40 vocab.). There are 82 short reading selections, graded from simple Spanish to Spanish of moderate difficulty. Each selection is accompanied by a "cuestionario" and exercises entirely in Spanish. The exercises are of the nature of grammatical drill and free composition. The "Apéndice" gives endings of regular and forms of irregular verbs. The book is profusely illustrated.

1921. Charles Scribner's Sons. \$1.40.

Páginas Sudamericanas

by Helen Phipps, of the University of Texas.

VI + 208 pp. (181 text, 27 vocab.). After five pages of introduction in Spanish there are 31 chapters dealing with the historical, geographical, and commercial aspects of the countries of South America. Each chapter is accompanied by a thorough "Cuestionario." The book is profusely illustrated.

1920. World Book Co. \$1.40.

En España

by Guillermo Rivera, of Harvard University, and Henry Grattan Doyle, of George Washington University.

X + 150 pp. (98 text, 52 vocab.). The volume is a reading-book of moderate

difficulty, relating to the events of a trip through Spain made by a Spanish boy and his father. In addition there are some short selections from Spanish authors under the general title, "Los Españoles Pintados por Sí Mismos" (6 pp.). At the foot of the pages there are occasional footnotes, mainly of an historical character.

1921. Silver Burdett & Co. 90c.

Negocios con la América Española

by Earl S. Harrison, of the Brooklyn Commercial High School.

IV + 108 pp. (82 text, 26 vocab.). The text is divided into 16 reading selections which deal with important matters of trade with Spanish America, such as: "Oportunidades Comerciales con la América Latina," "Empaquetar y Marcar," "Aduanas," etc. After each selection are a set of Spanish questions and a group of English sentences for translation. Selection XVI consists of commercial documents, mostly in English. There are a few footnotes.

1921. The Gregg Publishing Co. 88c.

Spanish Commercial Correspondence

by R. Lusum, of London (England) University.

V + 89 pp. There are 17 chapters in this book, which is intended to furnish material for the different parts of a letter rather than models of letters. Each chapter contains an alphabetically arranged list of commercial expressions under such general headings as "Beginnings of letters," "Forwarding of goods," etc. Information about money and weights and measures, with English equivalents, a short chapter on grammar, and a chapter dealing with terms used in the business of perfumery and toilet soap complete the volume.

(No date of publication.) E. P. Dutton & Co. \$1.50.

Zaragüeta

por Miguel Ramos Carrión y Vital Aza.

Edited by Gretchen Todd, of Smith College.

XII + 226 pp. (204 text, 12 exercises, 50 vocab.). There is an introduction, in English, furnishing short sketches of the authors. There are twelve rather long composition exercises based upon the text. Notes elucidating grammatical difficulties are placed at the foot of the pages. The volume is illustrated with reproductions of photographs of the authors and about a half-dozen drawings, by Ángel Cabrera Latorre.

1921. Benj. H. Sanborn & Co. \$1.28.

Selgas y Carrasco

por La Mariposa Blanca.

Edited by John M. Pittaro, of the Stuyvesant High School, New York City.

VII + 139 pp. (58 text, 44 exercises, 37 vocab.). An introduction of three pages, in Spanish, gives a brief biography of the author and a list of his works. The first chapter of the story has been omitted because of its difficulty. There are 20 groups of exercises based upon the text, each group consisting of a set of questions, and grammar and composition exercises. Each group emphasizes one major and one minor grammatical point. Difficulties in the text are explained in the vocabulary and in Spanish footnotes.

1921. D. C. Heath & Co. 80c.

Canción de Cuna

por G. Martínez Sierra.

Edited by Dr. Aurelio M. Espinosa, of Stanford University, Cal.

XXIV + 142 pp. (64 text, 24 exercises, 10 notes, 44 vocab.). This is one of the "Contemporary Spanish Texts," under the general editorship of Mr. Federico de Onís. There is an introduction in English by Dr. Espinosa dealing with the life and works of Martínez Sierra, followed by a short essay of 2½ pages in Spanish on the same subject by Mr. de Onís. The exercises consist of questions, grammar drills and composition exercises based upon the text.

1921. D. C. Heath & Co. 80c.

Galdos' Mariucha, Comedia en cinco actos

Edited by Dr. S. Griswold Morley, of the University of California.

XLVIII + 195 pp. (131 text, 9 notes, 55 vocab.). There is a preface of one page dealing with the comparative merits of this play and the more popular "El Abuelo" for school use. Next comes an introduction in English of a biographical and critical nature (38 pp.), followed by a bibliography of 3½ pp. The notes at the end are for the purpose of elucidating the grammatical difficulties.

1921. D. C. Heath & Co. \$1.00.

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HISPANIA

VOLUME IV

December, 1921

NUMBER 6

ON THE TEACHING OF SPANISH

The study of Spanish in the schools of the United States has developed in such a wonderful manner during the last few years that it is rapidly becoming one of the great problems of our educational system. On account of economic reasons we have suddenly awakened to the fact that Spanish is after all the most important foreign language for our school children to learn; and owing to the fact that aside from the economic necessity we are also realizing that the Spanish language is the language of millions of people of Europe and America who are the standard bearers of a great civilization that has developed in Spanish America a great European culture modeled after that of Old Spain, and that this culture deserves the close attention and study of the educated American, Spanish studies, linguistic, literary, historical, social, and what not, are now carried on in this country with increasing vigor and enthusiasm.

It is fortunate that Spanish studies in this country have a few very able leaders, men and women, who have labored not for the last five but for the last twenty-five years, teaching Spanish literature, Spanish history, Spanish ideals, the real spirit of the great Spain of the past and present. But in spite of the noble work already done by many American scholars we need yet to make propaganda for Spanish studies in order to get for them the recognition that they justly deserve. We need to have Spanish taught in our schools for economic reasons. There is absolutely no doubt about that. But we must teach Spanish also for cultural reasons. We should declare that Spanish should also be studied in our schools because it is the language of the Spanish people of Spain and Spanish America, a people who possess a culture inferior to none. We must study Spanish in order to read, speak, and fully appreciate the Spanish language.

which possesses a literature that is inferior to none, and in originality and force superior to many. We must study Spanish literature and history in order to appreciate the great work of Spain in the civilization of the world, in order to appreciate the spirit of Spanish ideals.

Whatever else we may be, we teachers of Spanish are the interpreters of Hispanic culture. That this culture needs sympathetic interpretation is evident to all of us, and we are, as teachers in most fields, mere missionaries among our people. But in the present state of evolution and revolution in education we teachers of Spanish can not merely lift up our heads and speak in general terms about culture, native or foreign, or about international good will. Although our purposes are clear we are concerned for the present with more practical problems. And my own opinion is that our fundamental problem is: How shall we make the teaching of Spanish an essential part of our educational system? No matter what may be said in favor of the teaching of Spanish in our schools and colleges it will be a failure if it is not properly taught, if it does not carry with its other advantages the educational power which American education demands.

Professor Fitz-Gerald of the University of Illinois has said repeatedly that we are all teachers of students rather than teachers of subjects. I fully agree with him, and it is with such a view of education that we should approach the teaching of any subject. When the teaching of Spanish is done as well as our most favored subjects we shall have attained our goal.

I think all will agree with me when I say that the success of Spanish instruction in our schools depends largely on the kind of teachers we have. In order to have Spanish taught correctly and properly in the schools of our country we must first of all see that we have competent teachers. The study of Spanish has developed so rapidly in the United States during the last few years that we are confronted with the difficulty of not finding competent teachers. This situation is, of course, not peculiar to Spanish. The scarcity of good teachers in all subjects is becoming a very serious problem in our country. Spanish is as well taught in our schools as French or Latin and perhaps even as well as English, but we teachers of Spanish must not find comfort in the weaknesses of our neighbors. We must carefully examine our own house and put it in order before criticizing the homes of others.

As long as educators and parents of pupils are satisfied with poor instruction they will get poor instruction. We must create an

atmosphere of efficiency in the teaching of Spanish, and insist that no one be given a position as a teacher of Spanish who is not thoroughly equipped to teach Spanish. But what do we mean when we speak of a competent teacher of Spanish? What should a good teacher of Spanish know? I do not pretend to be an authority on this point, but I think you will all agree with me when I say that a teacher of Spanish should certainly know Spanish. What qualities and equipment should a teacher have to pass as a good teacher of Spanish? We live in a practical world. Even in the educational field one can not pretend perfection. It would be absurd for me to suppose that we can have as teachers of Spanish men and women who must know Spanish perfectly in every respect. We have poor chances of attracting as teachers of Spanish in our schools an Emilio Castelar or a Menéndez y Pelayo. But between these men and the teachers of Spanish who know practically nothing of Spanish we ought to be able to find teachers who possess in some measure the equipment and ability necessary to teach Spanish. I beg to present to you the following outline of some of the things that I think a teacher of Spanish should know in order to be admitted as a teacher in our schools.

He (or she) should be able to speak Spanish correctly. This means that the teacher should know Spanish grammar, use the language currently and fluently, and pronounce it correctly. It is a lamentable fact that many of our teachers of Spanish do not speak Spanish. Many do not even pretend to speak it. How any one who can not speak Spanish well can teach it is beyond my comprehension. I know that the average teacher in the schools of our country conducts his courses in the fashion of the teachers of Latin and Greek. But Spanish is a living language. One who does not speak it really knows little about the language. The spirit of the language is in the spoken tongue. The teacher should be able to speak Spanish in order that he may be able to teach his students how to speak Spanish. To teach Spanish by taking a Spanish text and translating it into English is not teaching Spanish at all. Translation of a text of a foreign language into English is an art, and often a very fine art, especially when the students take the dictionary and underline the Spanish text with an interlinear translation for class use. This method is after all a good way of teaching students a little memory task, possibly teaches a little English on the side, but it does not teach very much Spanish. The Spanish living language, the spoken idiom,

is a thing by itself, something that has an individual soul, which is quite different from looking up words in a dictionary or talking English all the time. But the aggravating side of this whole matter is the fact that a weakness due to necessity is becoming a formal accepted system of language instruction, which actually counts a few defenders. A translation method, I mean a translation method pure and simple, with no teaching of spoken Spanish was never devised by any one as a real system carefully thought out. And I have noticed in recent years that real Spanish teachers who speak Spanish well and pronounce it correctly, and who have a real feeling for the language are gradually abandoning the old, dried-up, artificial, easy-going, translation method.

I have heard on many occasions well-informed teachers of Spanish say that the translation method is a good way of teaching students accuracy by demanding exact and careful translation, and that it is the only way to make students study. Here we have another sign of weakness. The teacher who can not make his students study or teach his students accuracy without resorting to the sleeping- tonic called translation, should abandon the profession. The teacher who is alive and enthusiastic, who understands the spirit of the language, and speaks Spanish well, and this is not impossible, will easily interest his students, keep them busy and make them study their lessons. It is not that I object to translation entirely. I use translation myself once in a while. But what I am opposing, and I shall do it with all the power within me, is to continue with the so-called translation system. The translation excuse is the excuse that teachers who do not speak Spanish want us to accept as Spanish instruction. But we refuse to accept. It is not Spanish instruction. In connection with this first requisite I may bring before you another danger, a greater danger perhaps. One who does not speak Spanish well and who wishes to be in the future a good teacher of Spanish, might get down to business at once and learn the spoken language, either by taking instruction from one who speaks it at home or making arrangements at once to go to Spain or South America during summer vacations. For these teachers there is much hope. There is a class, however, for whom there is little hope. These are few, fortunately, but numerous enough to do great harm. We have many teachers of Spanish who speak Spanish, have a good vocabulary, can say practically anything in Spanish, but who pronounce Spanish in an abominable manner. They pronounce it as if it were English or

Latin. These good people are for the most part persons who have no feeling for language of any kind and who are careless even in the use of their mother tongue. The pronunciation, therefore, of many of our teachers, who really in a way speak Spanish, is bad. Vowels and consonants come forth without the least idea of how they should be pronounced. Spanish *b* is pronounced like English *b*; *d* is pronounced like English *d*. If one calls their attention to the fact that they do not pronounce Spanish *d* correctly, they reply that to pronounce all Spanish *d*'s as in English will do and that the pupils can not learn the two distinctive sounds of the Spanish *d*. These teachers speak Spanish in a style *sui generis*, not as any Spaniard ever pronounces. They pronounce and teach their students to pronounce all *d*'s alike in Spanish, and would therefore with equal logic say that it is just as well to pronounce in English *dis* and *dat* and *de oder* as *this* and *that* and *the other*. And this carelessness is carried to many other Spanish sounds, such as the lengthening and closing of vowels. In Spanish we have no long and very closed vowels. We say *mesa*, *boca* with medium closed *e* and *o* and not *meisa*, *bouca*, with long and closed vowels. In most closed syllables we have really open vowels, such as in *el*, *ser*, and we should not carelessly pronounce *eil*, *seir*, as many of our teachers and students do. As I have stated already, these teachers have followed the wrong path, pronounce Spanish badly, speak Spanish with an incorrect pronunciation, and a change is very difficult, if not impossible. The wrong here was a false conception of the problem. The erroneous notion has gone about that Spanish is an easy language. Spanish is not an easy language. Spanish pronunciation is very difficult. The Spanish vowels are so difficult that very few foreigners ever pronounce them correctly. They must be learned from a native Spaniard, or one who speaks as well as a Spaniard, and preferably one who has studied Spanish phonetics. The consonants likewise present many difficulties. The proper pronunciation of the consonants *d* and *b* (*v*) is the first and easiest test of the pronunciation of one who thinks he knows Spanish.

I insist that the ability to speak Spanish, and speak it correctly, is the first requisite of a teacher of Spanish. I am of the opinion that in teaching Spanish the first thing students should be taught is to speak Spanish. The first thing and the important thing at first is to teach the pupils to speak Spanish correctly and grammatically. By this I do not mean an easy, make-believe conversational method with the use of a little phrase book. I mean teaching the pupils to

speak Spanish with the use of a fairly complete Spanish grammar, doing all or nearly all the instruction in Spanish with a series of exercises on connected topics and with intelligent questions. The course should be conducted almost entirely in Spanish, so that the pupils from the very beginning will get into the spirit of the language. There are many otherwise well-informed people who say that with the conversation in Spanish and no translation one can not teach the students Spanish literature. This argument falls to the ground for the reason that language and literature are not separate things. Spanish language and Spanish literature can not be kept apart, and it is absurd to pretend to study the Spanish language without extensive reading in Spanish literature, or to pretend to teach Spanish literature without knowing the language. Spanish literature is great and beautiful because it is Spanish, expressed in the Spanish language. The language is its soul. We all know that a translation is only half of the original. To appreciate Spanish literature, therefore, the pupils must first learn Spanish and learn it well.

When one speaks of Spanish pronunciation the question arises: What shall we teach, the Castilian or the American Spanish? Those who ask this question are often people who believe that the Spanish of America and that of Spain are almost different languages. Time and again the highest authorities on the matter have told us that the language of Spanish America is fundamentally Castilian, and that it differs little from that of Castile. As to pronunciation, our Spanish colleagues call the standard modern Spanish *pronunciación española* and not *castellana*, and call attention to the fact that in its essential features what was fundamentally Castilian in origin is now the standard Spanish pronunciation of most educated Spaniards.¹

In the twelfth and thirteenth centuries many dialects or languages were spoken in Spain. The most important of these were the Castilian, the Leonese, the Aragonese, the Portuguese, and, in the South west, the Catalanian. By the end of the 15th century, for reasons which we need not discuss here, the Castilian became the language of the court as the official language, and from that time dates the ascendancy of the Castilian over the other languages or dialects of Spain. When America was discovered, therefore, the official lan-

¹ See especially the article by the distinguished philologist, Menéndez Pidal in *HISPANIA*, February, 1918, and the one by Navarro Tomás, the greatest living authority on Spanish phonetics, in *HISPANIA*, October, 1921.

guage of Spain was Castilian, and this is the language which the Spanish *conquistadores* carried to all parts of the new world. The language that the *conquistadores* brought to America was the Castilian. Spaniards, Mexicans, Chileans, and the rest refer to their mother tongue as Castilian, and rightly so. Castilian, or what we should now with more propriety call Spanish, is what all these people speak. But in most parts of Spanish America and Southern Spain the consonants *ll* and *z* are pronounced *y* and *s* and not *ll* and *z* as they are in modern Castile. Alveolar *s* is also peculiar to Castile. Here we have a real difference in pronunciation. It affects three sounds. These are the *only essential differences*. In all other respects the pronunciation of Spaniards, Mexicans, Chileans, Argentines, etc., is in all essentials the same. Spanish is a very conservative language. The few changes now found in the American Spanish have to do with vocabulary rather than with pronunciation or grammar, and the language of the educated Mexican or Chilean or Colombian is in all respects much closer to the Castilian of Castile than is the English of the educated American to the language of the court of St. James.

But what about the sounds where a difference occurs? For the Spaniard, whether he be a Castilian or a Mexican or a Colombian, the problem is in no sense important. Personally I prefer the modern Castilian pronunciation of these sounds, although I am an American by birth, but if some of my students have the Southern Spanish or American Spanish pronunciation of these consonants I never make them change. For the Spaniard, both pronunciations are correct. In American English some people drop the *r*'s and others do not, but we recognize both as correct. Of course in the schoolroom one has to choose either. One can not attempt to teach both. But it is absurd to insist that the Castilian is the only one that is correct. Both are good standard Spanish sounds.² As for a definite choice, however, my own opinion is that in the schools of the United States we should take the modern Castilian as a basis in respect to these sounds as well as to any others, if any more differences of sufficient importance should arise. This opinion seems to be general among the Spanish teachers of the United States.

² See the last page of the article of Navarro Tomás above mentioned in *HISPANIA* for October, 1921, where this matter is briefly and clearly discussed. The *y* sound for *ll* is current also in Madrid and New Castile generally.

The ability to speak Spanish and speak it correctly, with a good knowledge of grammar and pronunciation is, therefore, the first requirement for a teacher of Spanish.

This, however, is not enough. There are many other requirements. When I speak of the ability to speak Spanish as of primary and capital importance I hope no one will understand that I believe this is all a teacher of Spanish need to know. Let no one entertain for a moment the idea that a person who speaks Spanish and speaks it well is able to teach Spanish. We speak of it as a necessary requirement to the advantages in general education and training which most of our teachers already possess. Certainly no one should attempt to enter the profession of teaching without a good education; and not only a good college education is necessary, which is, of course, *the minimum*, but a year or two of graduate work will be of great advantage. During the four years that most of our young men and women are in college the aim is to give a broad and sympathetic education. Little specialization can be done until the junior and senior years, and even here educators agree that it is not highly desirable. Specialization, therefore, must be done after college work has been completed. Our teachers of Spanish should take a year or two of graduate work in Spanish in some one of the universities of recognized standing, and where there are professors of Spanish of recognized reputation and ability. Here let me say just a word about graduate work in general. Graduate work in the universities of the United States has become a contagion. Small colleges and universities that have no library facilities, no able and well-trained teachers, no scholars of reputation in their field of work, offer graduate courses to students, and attract students through fellowships and other inducements, to follow so-called graduate courses, which are of a character not higher than ordinary junior or senior work. The teacher of Spanish should remember that there are very few universities in our country where real graduate work in Spanish can be done under the guidance of really competent scholars; and young teachers should not waste their money and time doing so-called graduate work where there are no teachers who can inspire and teach. A year or two of real graduate work in one of the universities of recognized standing and where teachers can come into contact with Spanish scholars who are at the same time scholars and teachers will be of the greatest advantage.

So much, then, for this phase of the educational equipment of our teachers of Spanish, a preparation which, of course, we can not dispense with, and one that is possible to every one. When school boards and parents interested in real educational work demand that teachers of Spanish be not only graduates of colleges and universities, but that they must also have pursued a year or two of graduate work in some university of the class already mentioned, we shall have in most of our high schools teachers of Spanish that should be able to teach Spanish with success. Although this is a matter of capital importance, I do not place on it the emphasis that I place on other matters, for the reason already indicated, namely, that our teachers of Spanish are, on the whole, well prepared in so far as mere collegiate education is concerned. The only point that we must emphasize is the question of the graduate training and the choice of university. It is, of course, clear to every one that continual attendance at a *make-believe summer school* does not always mean graduate work. Graduate work is not merely taking a certain number of courses and getting a passing mark. It means or should mean getting into the spirit of language and literature; it means sympathy with the ideals and culture of the people whose language one attempts to teach; it should mean original investigation and the proper interpretation of truth. We should in the near future give in our universities courses on the interpretation of Spanish ideals and courses on the history of Spanish culture. In some of our great universities we find that for years there have been such courses taught for the interpretation of the civilizations of Germany and France. In one of our large universities there is a professor of the history of French culture. As for Spanish there is now a necessity absolutely imperative that the culture of Spain be interpreted. And when I say the culture of Spain I do not mean only the Spain that is limited by the Bay of Biscay on the north and the Mediterranean Sea on the south. I mean the great Spain, of the past and present, the Spain of the Cid, the Spain of Santa Teresa, the Spain of Catholic Kings Ferdinand and Isabela, the Spain of Junípero Serra and the rest of her noble men and women.

Our teachers of Spanish should on all occasions teach American students the truth about Spain and South American countries and interpret sympathetically and from first-hand knowledge the ideals of the Spanish people. For this reason, over and above all the requirements necessary for a teacher of Spanish in our schools and colleges

is the all-important knowledge of things Spanish. At the present time, when there seems to be a tremendous purely commercial interest in things Spanish, especially with respect to our diplomatic, political and business relations with Spain in America, it is imperative that we understand the history and culture of all Spanish-speaking peoples. As a basis we have in all South America the history, the culture, the traditions and ideals of Spain. The proper interpretation of the rôle of Spain in the history and civilization of the world, therefore, is a problem of capital importance in our country. It is the duty of educators, teachers of Spanish especially, to study this problem with all possible attention and care, and when our teachers have this knowledge it is their duty to teach the truth. Those who wish to get first-hand information, those who wish to understand Spanish character as it truly is must either travel extensively in Spanish countries or study Spanish literature and the histories of things Spanish in Spanish books. Literature, as every one knows, is a true record of character and ideals. The character of the Spanish peoples, their ways of thinking, their ideals, their weaknesses and their virtues are depicted in their literature. But even among Spanish authors one has to be able to select those that are genuinely Spanish and truly representative of their race. And the teacher of Spanish in our schools has to know who are the authors that are Spanish in spirit and must use their books in classes. And here we come to another great problem in our Spanish instruction. We must use today the literature of the Spain of the twentieth century for our school texts. Spanish literature today is a different thing from the Spanish literature of the last centuries. We must, of course, always read some of the old masters, but the ideals and progresses of the Spain of the present must be learned from modern literature. Galdós, Unamuno, Martínez, Sierra, Marquina, Ricardo León, Concha Espina, the Quintero brothers, are some of the real representatives of the soul of Spain. In Spanish America we have José Ingenieros, José Enrique Rodó, Rubén Darío, and others. If one wishes to study about Spanish character, to understand the ideals of Spain, one should study the critical works of Menéndez y Pelayo, the novels of Pereda, the novels of Galdós, Concha Espina, and Ricardo León, the dramas of Marquina, of the Quintero brothers, and of Martínez Sierra. In the work of the latter we find the Spanish ideals not merely recorded but idealized. Martínez Sierra has idealized the noblest instinct of all, the instinct of motherhood, a Spanish ideal, and one of Spain's national virtues. When one

reads his plays one can fully appreciate the art of Murillo and his incomparable *concepciones*. This veneration of motherhood, so admirably developed in the art of Murillo and the plays of Martínez Sierra is one of the cardinal virtues of the Spanish race, and every one who has visited a Spanish home and seen a picture or a statue of the mother of Christ realizes it.

Spanish literature is a reflection of the ideals of Spain and must develop in harmony with the traditions and ideas of the race. Foreign writers complain that the Spanish realistic novel is really not realistic because it differs from the French realistic novel. And Martínez Sierra, that great interpreter of the ideals of the Spain of the twentieth century, replies: "The Spanish realistic novel must always be poetic if it is to be an image of truth. Spain is a romantic country, romantic in a sane manner: there are yet left in Spain a few virtues that give our country freshness and life. When we compare our realism with that of other countries—France, for example—we see this clearly. Modern French novels are often translated into Spanish, and when we read them they always give us a sensation of dry and decaying fruit. Our own realistic novels have the freshness of life and the vigor of sane ideals. In our country sin has not yet taken the trouble of calling itself a science, and virtue is still prevalent in some places; and there are yet ballads that sing its praises, and we yet have the courage to call bad deeds many things which in other countries usage has sanctioned as perfectly proper."²

In order to understand the Spanish peoples of Spain and the new world we must, therefore, study their literature in all its manifestations. When we understand well the culture and civilization of these people by a sympathetic study of their art, their literature, their life, their commerce—in short, their character and ideals—we shall have taken the first step in the direction of lasting progress and lasting peace and good will between the two great civilizations of the western hemisphere, the Anglo-Saxon civilization of the north with its great material prosperity, its scientific efficiency, its practical aspect, its democracy of opportunity, its love of peace and work, its wonderful educational system and its practical sense of justice, and the Spanish civilization of the south, with its love of the traditional virtues, its lofty idealism, its humanism, its love for family ties and veneration

² *La Vida Inquieta* (1913), pp. 96-97.

of motherhood, its artistic temperament, its deep religious instinct, and its new scientific and educational activities.

Having stated the principal requirements which I should expect of a modern teacher of Spanish and the ideals which we must seek to better the teaching of Spanish in our schools and colleges, I pass now to a discussion of problems directly related to teaching. The first which demands our attention is the value of our subject. I agree with Professor Warshaw that we must present our case, show the real values of things Spanish, lest the "Moors on the coast" confuse us and rout us.³ We should not be mere propagandists of our subject, but certainly we should be propagandists of the truth. If Spanish culture is not inferior to French or Italian culture we should say so, and in no uncertain terms. If Spanish literature is as great as that of France and England we should make it known to the American public. "The Moors on the coast" are always active against us. In a recent article published in *The Modern Language Journal* (Vol. IV, p. 26), we find recorded the opinion of a German teacher who suggests that German and French are the only foreign languages that may be recommended for the vitality of their literature. To combat ignorance of this kind we must use the weapons of education which Professor Warshaw suggests. Even our enemies will learn. One who states that Spanish literature is not one of the great literatures of the world is merely ignorant. And when to ignorance is added envy the result may not be very fruitful for the pursuit of truth. Ignorance and envy can be wiped out by education only. That they have raised their venomous heads is evident. An example in point is the situation in the State of Kansas, where a body of modern-language teachers attempted with all the official power in their capacity to prevent the establishment of a local chapter of The American Association of Teachers of Spanish. The hopeful sign is to be found in the fact that their mischievous plan failed.

When we criticize our weaknesses in our Spanish program, therefore, let no teachers of other languages use that as an argument against us. In the first part of this article I have called attention to the principal weaknesses of our Spanish teachers. I have not ventured to say modern-language teachers, because I am primarily interested in Spanish, which is the problem before me. I am aware of the fact, however, that modern-language teachers in other fields are

³ See HISPANIA for November, 1919; also his splendid article in the May number of this year.

equally weak. In French our teachers are woefully weak, as much so as in Spanish. In the East, French has been on the curricula of our schools and colleges for a generation, and no more effective teaching is done than in Spanish, which is a recent comer. The statement of President Butler, of Columbia University, published in the *Educational Review* of January, 1919, so often quoted, is a fair and honest criticism of our language teaching. The statement has a general application. Our modern teachers of language must teach literature and language as living things; there must be some practical, cultural element in our language instruction which will remain and become part of the student's mental power. The ideas presented in the first part of this article may help in that direction. Lack of proper preparation on the part of many teachers brought about the failures mentioned by President Butler. In German, most educators agree, the instruction was better. The reasons are to be found in the fact that many of the teachers were German born. However, that sort of a system will not do. American teachers must do in the future 99 per cent of the teaching of Spanish, French, and German. Our observations, therefore, apply to all language teachers. And the two languages which at present are considered the most important foreign languages for our American boys and girls to learn, Spanish and French, will certainly demand in the future teachers with qualifications such as those outlined for the teacher of Spanish.

But, if we have not enough well-trained teachers of Spanish, why teach it? Why not teach German or Latin? These questions are usually asked by "the Moors on the coast." Our whole educational structure is weak. The poorest teachers in some of our high schools are those who teach English. The results are evident. We must better the teaching of the subjects which are of importance to our educational system, and not teach only those which we are told are well taught. Since Spanish is a new subject, and we are now organized to demand that our teachers be well prepared, it will probably be taught in the near future far better than German or Latin, which will follow the beaten path. Spanish teachers in our country have no traditions and no old idols to adore. We are just now writing our textbooks and training our teachers. The future will judge us.

As for Latin, I would not wish to be misunderstood. Spanish is modern Latin. Modern English has important Latin elements. The culture of the Roman world is the basis of modern civilization. I am

frankly of the opinion that an elementary knowledge of Latin, say three or four years of high-school Latin, is absolutely necessary for a general education. Later, in college or university, those who are to teach English or a Romance language should certainly study more Latin. Spanish teachers, above all, should be earnest Latin students. Spanish grammar can not be properly understood without a historical study, and historical Spanish grammar involves a good knowledge of Latin.

And lastly, a few words about methods and pedagogy. I must frankly confess that I have always been an enemy of pedagogy. I have always observed that one who possesses knowledge can impart some of it, and, on the other hand, I have seen dismal failures in teaching when much pedagogy and little knowledge seemed very happily and harmoniously combined. For many years I have heard people speak of methods of teaching, and in many cases the word method merely concealed certain apparent weaknesses. In the case of Spanish many of my pedagogical friends could not converse with me in Spanish. And yet their modern methods carried them along, even when school boards resigned. With many, many such experiences I could not have much respect for methods and pedagogics. These experiences merely show, however, that a large number of language teachers were hiding their weaknesses with the method shield. Many are yet doing it. Of late, however, I am becoming reconciled with pedagogy, and for the following reasons. I have seen a few who preach method and who also have a few other virtues, one of which is a knowledge of the subject. If a teacher has this important virtue, then our modern pedagogical training will be of the greatest possible benefit. Young teachers who start to teach Spanish with a fairly good preparation need the advice and counsel of the superior teacher who possesses the virtues demanded, and who is a master in modern, live methods of teaching.

But there is great danger lest *method* will be emphasized to the point of absorbing all the interest. Our Spanish teachers will get as much benefit from a course in Old Spanish as from a theoretical course on methods. Both are necessary. A teacher can explain the uses of the tenses, the meanings of *ser* and *estar*, the uses of the passive voice, and many other difficult problems far better after taking a course in historical Spanish grammar than by taking a course in methods. So that in spite of becoming reconciled to the pedagogical aspects of language teaching, I am yet firm in the belief

that a knowledge of the subject is the first, fundamental and important virtue. It will not hurt to add a little pedagogy and a little knowledge of methods. Without it, however, there is little use of going ahead.

But even when a good knowledge of the subject is strengthened by courses in Spanish philology, methods, and the reading of pedagogical literature, the teacher of Spanish should not be satisfied. The American teacher of Spanish who is ambitious and enthusiastic will go to Spain for six months or a year, and, if possible, will repeat the experience. A few months should be spent in Madrid at the Centro de Estudios Históricos, where the greatest living authorities on Spanish language and literature are conducting summer and winter courses especially adapted for the American teacher, our distinguished friend and world-renowned philologist, Don Ramón Menéndez Pidal, and his associates, Don Américo Castro, Don Antonio García Solalinde, the distinguished phonetician, Navarro Tomás, and others. It is in the Centro de Estudios Históricos where the linguistic brains of Spain are now active, as Professor Morley has happily said, and our American teachers of Spanish will go there for new learning, new inspiration, and new life.

During the summer of 1921 the Centro de Estudios Históricos held its tenth summer course for foreigners with great success. American teachers in attendance reached a round one hundred. Our Mr. Wilkins was present on the opening day and delivered one of his usually enthusiastic speeches. A brief account of the Décimo Curso was published in the November number of our journal, with the speeches of Mr. Wilkins, Menéndez Pidal, and others. In the summer of 1920 our Professor Hills was there on the opening day and gave also a brief address. The present writer, also, has had the opportunity of visiting our Spanish colleagues, visiting their classes in their summer and autumn courses, discussing with them the problems of Spanish teaching, interchange of students and teachers, and kindred subjects. From my own experience and from the numerous experiences of my American colleagues who are intimately acquainted with the work done by the Centro de Estudios Históricos I feel quite sure that the young intellectuals who compose the group led by Menéndez Pidal are our best friends in Spain and are best equipped to be of real service to us. Our relations with them should continue to be most cordial. Our teachers of Spanish in the future will go to Madrid to the Centro as a matter of necessity. They will go there

for the things which we can not give here and which only our Spanish colleagues can give.

Our American Association of Teachers of Spanish was organized for the purpose of bettering the teaching of Spanish in the United States. Since our organization in 1917 we have grown from 400 members to a large and strong association of 1,400 members. Our national officers and committees have done wonders during the last four years in obtaining for Spanish studies the recognition which they justly deserve in the curricula of our schools throughout the country. Spanish teaching is much better than it was in 1917. HISPANIA, our official organ, has contributed its share by publishing a long series of splendid articles on every phase of the teaching of Spanish. Some of these articles have done us a world of good and have commanded the attention of our most prominent educators. All this we have done and will continue to do. But we must not fail to take advantage of every possible opportunity to better the teaching of Spanish, and in the work of the Centro de Estudios Históricos and the most cordial attitude of the men who compose it we have another opportunity knocking at our doors. I would conclude, therefore, by suggesting to our Association to take action at its coming meeting in the direction of some official coöperation with the Centro during the Cursos de Verano. Perhaps we could name an official committee to take up the whole problem with our Spanish colleagues. In fact, I do not see why the Madrid *curso de verano* should not be given henceforth by the Centro and our Association jointly. The mutual advantages to be derived seem to me to be so transcendental that all obstacles will seem insignificant. But even if an actual joint undertaking would not be possible our official coöperation with the Centro is the essential problem, and this I would strongly urge our Association to undertake.

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AMADO NERVO

Amado Nervo, close friend of Rubén Darío, will always be classified as a modernista poet despite his Mexican characteristics. For a time he had the reputation of being one of the most extreme modernista poets on account of his use of far-fetched metaphors. But the modernista spirit is essentially that of youth. In his mature work little of it remained. Shortly before his death he achieved the distinction of writing a book of poems, *Elevación*, that is well worth reading from cover to cover. Moreover, when one studies Nervo's work in its entirety, there is revealed a refined personality developing with the years and lending increased interest to poems that otherwise might be lightly considered.

Concerning his childhood home and his vocation as a poet, we have from his pen the following biographical note, exquisite in its revelation of personality.

Nací en Tepic, pequeña ciudad de la costa del Pacífico, el 27 de agosto de 1870. Mi apellido es Ruiz de Nervo; mi padre lo modificó encogiéndolo. Se llamaba Amado y me dió su nombre. Resulté, pues, Amado Nervo, y esto que parecíaseudónimo—así lo creyeron muchos en América—y que en todo caso era raro, me valió quizá no poco para mi fortuna literaria. ¿Quién sabe cuál habría sido mi suerte con el Ruiz de Nervo ancestral, o si me hubiese llamado Pérez y Pérez! Empecé a escribir siendo muy niño, y en cierta ocasión una hermana mía encontró mis versos, hechos a hurtadillas, y los leyó en el comedor a toda la familia reunida. Yo escapé a mi rincón. Mi padre frunció el ceño. *Y eso fué todo.* Un poco de rigidez y escapo para siempre. Hoy sería quizá un hombre práctico. Habría amasado una fortuna con el dinero de los demás, y mi honorabilidad y seriedad me abrirían todos los caminos. Pero mi padre sólo frunció el ceño. . . . Por lo demás, mi madre escribía también versos, y también a hurtadillas. Su sexo y sus grandes dolores la salvaron a tiempo, y murió sin saber que tenía talento: ahora lo habrá descubierto con una sonrisa piadosa. . . . No he tenido ni tengo tendencia alguna literaria especial. Escribo como me place. Según el *spiritus qui flat ubi vult*. No sostengo más que una escuela: la de mi honda y perenne sinceridad. He hecho innumerables cosas malas, en prosa y verso; y algunas buenas; pero sé cuales son unas y otras. Si hubiera sido rico no habría hecho más que las buenas, y acaso hoy sólo se tendría de mí un pequeño libro de arte consciente, libre y altivo. ¿No se pudo! Era preciso vivir en un país en donde casi nadie leía libros, y la única forma de difusión estaba constituida por el periódico. De todas las cosas que más me duelen es ésa, la que me duele más: el libro, breve y precioso, que la vida no me dejó escribir: el *libro libre* y único.

The fact that Nervo mentions his cult of sincerity is worthy of

note. He set it up in opposition to the tendencies of certain contemporary poets in such words as these:

Yo no sé nada de literatura
ni de vocales átonas o tónicas,
ni de ritmos, medidas o cesura,
ni de escuelas (comadres antagónicas),
ni de malabarismos de estructura,
de sístoles o diástoles eufónicas.

The journalistic work to which Nervo refers began in Mazatlán after he left the seminary where he had been preparing for the priesthood and had even been ordained to the diaconate. By 1894, however, he was settled in Mexico City. His name appears in the celebrated *Revista Azul*, which, under the direction of Gutiérrez Nájera in 1895, introduced Mexican readers to the productions of the modernista school. When this publication ceased with the death of Gutiérrez Nájera, Nervo became shortly thereafter a partner of Jesús E. Valenzuela in establishing *La Revista Moderna*, for a decade the journal of greatest literary significance in Mexico. Many of Nervo's poems first appeared in its pages.

In 1896 Nervo attempted the novela corta, publishing *El Bachiller*. In this tale he utilized his knowledge of life in a Mexican seminary; perhaps his keen analysis of the mystic mood of adolescent men is autobiographical. But the ending of the tale, self-mutilation of the protagonist, shocked his readers, hardened even as Mexicans are to horrors in prose fiction, and it was universally condemned as inartistic. The denouement of another tale written at about the same period, *Pascual Aguilera*, is almost as horrifying. Though both of these stories are studies of provincial manners, Nervo appears much more interested in the psychology of his insane protagonists than in the details of their surroundings. In fact, in all of his prose writings psychological interest predominates.

During his lifetime, besides these tales, Nervo published four other volumes, *Almas que pasan*, 1906; *Ellos*, 1912; *Mis filosofías*, 1912, and *Plenitud*, 1918, all of which he called simply "prosas." The contents of these volumes are probably bits of his journalistic work which he thought worth preserving. Though many of these articles are stories in one sense of the word, they are little more than anecdotes, told most artistically in from three to a dozen pages, and concern abnormal cases of psychology, the inevitable and unexpected occurrence of death or poetic meditations on the mysterious presence of the unknown in our daily lives. In a certain sense these volumes

might be called the notebooks of a poet on account of the numerous parallels that may be drawn between his verse and his prose in which the same natural object serves as a symbol to excite a similar train of thought.

In Switzerland, for example, his imagination was touched by the frequent repetition of the tragic story of the romantic lover lured to his death in attempting to scale lofty crags after *edelweiss* as a gift to his sweetheart. In the prose sketch, *La inaccesible novia*, he calls it "una flor enigmática." To the poet this flower of purest white,

. . . alburas de
las inmortales de Helvecia

is a symbol of innocence and virtue. It even symbolizes for him the city of Lucerne,

Virgencita de las aguas, virgencita de la nieve,
pastorcita de los Alpes, edelweiss de sus barrancos.

The prose of *La Llave* and *Los que ignoran que están muertos* have counterparts in the poems, *Vicja llave*, with its final stanza,

Me recuerdas mi morada,
me retratas mi solar;
mas si hoy, abandonada,
ya no cierras ni abres nada,
pobre llave desdentada,
¿para qué te he de guardar?

and *Tal vez*,

Este despego de todo
esta avidez de volar,
estos latidos que anuncian
el advenimiento de la libertad;
esta pasión por lo arcano,
me hacen a ratos pensar;
— Alma, tal vez estoy muerto
y no lo sé . . . ; como don Juan!

In the prose of *Las Nubes*, Nervo begins,

Un día llegará para la tierra, dentro de muchos años, dentro de muchos siglos, en que ya no habrá nubes.

In the poem *Deprecación a la nube*, he writes,

Lleva en su cuello el cisne la inicial de *Sueño*,
y es como un misterioso sueño blanco que pasa;
¡pero es más misteriosa la nube, que se abraza
en el poniente grave y en el orto risueño!

To the poet, cats were symbolic of something mysterious; there is more than one reference to these animals in his verses. The only humorous story of Nervo's is one in which a cat, borrowed to fight some rats, gets caught in a trap because it is more interested in cheese than in rats.

The sort of sentiment that inspires the poem *Vieja llave* is suggestive of Longfellow.

Esta llave cincelada
que en un tiempo fué, colgada,
(del estrado a la cancela,
de la despensa al granero)
del llavero
de la abuela,
y en continuo repicar
inundaba de rumores
los vetustos corredores;
esta llave cincelada,
si no cierra ni abre nada,
¿para qué la he de guardar?

Ya no existe el gran ropero,
la gran arca se vendió:
sólo en un baúl de cuero,
desprendida del llavero
esta llave se quedó.

Herrumbrosa, orinecida,
como el metal de mi vida,
como el hierro de mi fe,
como mi querer de acero,
esta llave sin llavero
¡nada es ya de lo que fué!

Me parece un amuleto
sin virtud y sin respeto;
nada abre, no resuena . . .
¡me parece un alma en pena!

Pobre llave sin fortuna
. . . y sin dientes, como una
vieja boca, si en mi hogar
ya no cierras ni abres nada,
pobre llave desdentada,
¿para qué te he de guardar?

Sin embargo, tú sabías
de las glorias de otros días;
de mantón de seda fina
que nos trajo de la China
la gallarda, la ligera
española nao fiera.
Tú sabías de tilores
donde pájaros y flores

confundían sus colores;
tú, de lacas, de marfiles
y de perfumes sutiles
de otros tiempos; tu cautela
conservaba la canela,
el cacao, la vainilla,
la suave mantequilla,
los grandes quesos frescales
y la miel de los panales.
tentación del paladar;
mas si hoy, abandonada,
ya no cierras ni abres nada,
pobre llave desdentada,
¿para qué te he de guardar?

Tu torcida arquitectura
es la misma del portal
de mi antigua casa oscura,
(que en un día de premura
fué preciso vender mal!)

Es la misma de la ufana
y luminosa ventana
donde Inés mi prima y yo
nos dijimos tantas cosas,
en las tardes misteriosas
del buen tiempo que pasó . . .

me recuerdas mi morada,
me retratas mi solar;
mas si hoy, abandonada,
ya no cierras ni abres nada,
pobre llave desdentada,
¿para qué te he de guardar?

Perhaps the tone of this poem, its intense affection for the home, offers a solution to the question why another Mexican poet, Juan de Dios Peza, frankly imitated Longfellow; and why Mexicans, in general, show for the New Englander a greater predilection than for any other North American poet.

In 1910, for the centenary of the independence of Mexico, Nervo produced an important study of the Mexican poetess, Sor Juana Inés de la Cruz, which he published with the title of *Juana de Asbaje*. Emphasizing in this fashion her name before she took the veil, he apparently desired to indicate that the interest of the book resides,

not in the nun, but in the woman and her social relations, especially those with the vicereine of Mexico, that gave occasion to her poems. It is not the work of a scholar but that of a poet who found some resemblance between the nun who lived the life of society and wrote verses on human topics, and himself who turned back at the last step to the priesthood to become a poet who wrote such a variety of poems on worldly and religious themes and who retained so much of the influence of his early training, though leading the same life as his gay companions in Paris, that they called him "el monje de la poesía."

Very characteristic of Nervo's mentality is that one of his early poems found in the collection *Místicas* which he was fond of reciting. *A Kempis*.

Ha muchos años que busco el yermo,
ha muchos años que vivo triste,
ha muchos años que estoy enfermo,
¡y es por el libro que tú escribiste!

¡Oh Kempis! antes de leerle, amaba
la luz, las vegas, el mar Oceano;
mas tú dijiste que todo acaba,
que todo muere, que todo es vano!

Antes, llevado de mis antojos,
besé los labios que al beso invitan,
las rubias trenzas, los grandes ojos,
¡sin acordarme que se marchitan!

Mas como afirman doctores graves
que tú, maestro, citas y nombras
que el hombre pasa *como las naves,*
como las nubes, como las sombras. . . .

Huyo de todo terreno lazo,
ningún cariño mi mente alegra
y con tu libro bajo del brazo
voy recorriendo la noche negra. . . .

¡Oh Kempis, Kempis, asceta yermo,
pálido asceta, qué mal me hiciste!
Ha muchos años que estoy enfermo
¡y es por el libro que tú escribiste!

The hesitation which this poem shows, the refusal to accept the logical consequences of a mood so intensely religious, remains with Nervo to the end and is the theme of other poems. But earth has too many charms and speaks with too many attractive voices to the poet for him to renounce contact with it.

Libio, yo estoy prendado de tal modo
de la naturaleza peregrina,
que ansiando en mi amor loarlo todo,

Le grito ¡bis! al ruiseñor que trina
¡olé! a la onda que cuajó en espuma
y ¡hurra! al sol que calienta y que ilumina.

¡Gracias! digo al clavel que me perfuma
o al lirio que brota bajo mi planta
y ¡bravo! a la oropéndola que empluma.

Una estrellita azul, que se levanta
en mi alma, a raudales su luz vierte
y a su influjo, en mi vida todo canta,
y en éxtasis camino hacia la muerte.

(A Libio)

Though the obsession of the thought of death tempers every joyous mood, his mind sways between a Christian and a pantheistic, even Buddhistic, interpretation of existence and the end thereof. The Christian inspiration, for example, of the beautiful nature poem, *Hermana Agua*, written in 1901, disappears little by little until his last volume, *El Estanque de los lotos*, 1918, is so Buddhistic in tone that his friends worried for the salvation of his soul.

Each voice of the many forms under which Sor Acqua speaks to the poet whispers "Loemos a Dios." The first form is that of

El Agua que corre bajo la tierra

Yo canto al cielo porque mis linfas ignoradas
hacen que fructifiquen las savias; las llanadas,
los sotos y las lomas por mí tienen frescura.
Nadie me mira, nadie; mas mi corriente obscura
se regocija luego que viene primavera,
porque si dentro hay sombras, hay muchos tallos fuera.

The length of the whole is too great to give here more than a few lines spoken by each voice, enough to show the poetic conception.

El Agua que corre sobre la tierra

Yo alabo al cielo porque me brindó en sus amores
para mi fondo gemas, para mi margen flores;
porque cuando la roca me muerde y me maltrata,
hay en mi sangre (espuma) filigranas de plata.

La Nieve

Yo soy la movediza perenne, nunca dura
en mí una forma; pronto mi ser se transfigura,
y ya entre guijas de ónix, cantando peregrino,

ya en témpanos helados, detengo mi camino,
 ya vuelo por los aires trocándome en vapores,
 ya soy iris en polvo de todos los colores,
 o rocío que asciende, o aguacero que llueve . . .
 Mas Dios también me ha dado la albura de la nieve,
 la albura de la nieve enigmática y fría,
 que baja de los cielos como una eucaristía,
 que por los puntiagudos techos resbala leda
 y que cuando la pisan cruje como la seda.

.
El Hielo

Para cubrir los peces del fondo, que agonizan
 de frío, mis piadosas ondas se cristalizan,
 y yo, la inquietüela, cuyo perenne móvil
 es variar, enmudezco, me aduermo, quedo inmóvil.

.
El Granizo

¡Tin, tin, tin, tin! Yo caigo del cielo, en insensato
 redoble al campo y todos los céspedes maltrato.
 ¡Heme aquí, buenas tardes, mi hermana la pradera!
 Poeta, buenas tardes, ¡ábreme tu vidriera!

.
 ¡Oye mis campanitas de límpido cristal!
 La nieve es triste, el agua turbulenta, yo sin
 ventura, soy un loco de atar, ¡tin, tin, tin, tin!

.
El Vapor

El Vapor es el alma del agua, hermano mío,
 así como sonrisa del agua es el rocío

.
 Yo soy alma del agua, y el alma siempre sube:
 Las transfiguraciones de esa alma son la nube.

.
La Bruma

La Bruma es el ensueño del agua, que se esfuma
 en leve gris. ¡Tú ignoras la esencia de la Bruma!
 La Bruma es el ensueño del agua, y en su empeño
 de inmateralizarse lo vuelve todo ensueño.

.
El Agua multiforme

"El agua toma siempre la forma de los vasos
 que la contienen," dicen las ciencias que mis pasos
 atisban y pretenden analizarme en vano;
 Yo soy la resignada por excelencia, hermano.
 ¿No ves que a cada instante mi forma se aniquila?
 Hoy soy torrente inquieto y ayer fuí agua tranquila;
 hoy soy en vaso esférico, redonda; ayer apenas
 me mostraba cilíndrica en las ánforas llenas,

y así pitagorizo mi ser hora tras hora;
 hielo, corriente, niebla, vapor que el día dora,
 todo lo soy, y a todo me pliego en cuanto cabe;
 ; Los hombres no lo saben, pero Dios sí lo sabe!
 ; Por qué tú te rebelas! ; por qué tu ánimo agitas!
 ; Tonto! ; Si comprendieras las dichas infinitas
 de plegarse a los fines del Señor que nos rige!

These voices that speak to the poet remind one acquainted with the work of other Mexican poets, especially of Othón, of the method they pursued in their interpretation of nature. They, too, found nature peopled with sentient beings that spoke to them in varying mood.

The poem *Hermana Agua* was printed in Paris where Nervo found the companionship of Rubén Darío and other modernista poets. Their influence is seen in the volume *El Éxodo y el camino de las flores*, 1902, a poetic record of travel in several European countries. Though he demonstrates he can write as fine a far-fetched metaphor as the best of them, his original note in these poems is the poetic use of exotic names and words, as in the musical lyric,

Ainó Akté, lirio del Norte,
 Ainó Akté, gran rosa-té:
 sueños de los fiords, consorte
 de los vikings. — Ainó Akté,

Ducal armiño de Suecia,
 flor de hielo, alburas de
 las *inmortales* de Helvecia,
 ojos de azur. — Ainó Akté,

En su garganta de cera
 esconde al ruiseñor que
 oía Luis de Baviera
 entre la nieve. — Ainó Akté,

Es la blanca Sinfonía
 del viejo Theo Gautier.
 Ainó Akté: ¡Quién fuera un día
 amado por Ainó Akté!

(Ainó Akté)

or the dramatic poem,

—Gitana, flor de Praga, diez *krentzers* si me besas.

En tanto que a tu osezno fatiga el tamboril,
 que esgrimen los *kangiares* las manos juglaresas
 y lloran guzla y flauta, tus labios dame, fresas
 de Abril.

Apéate del asno gentil que encascabelas :
 Los niños ateizados que tocan churumbelas,
 harán al beso coro con risas de cristal.
 Por Dios, deja tu rueca de cobre y a mi apremio,
 responde. Si nos mira tu zingaro bohemio,
 no temas : ¡ en Dalmacia forjaron mi puñal !

(En Bohemia)

In 1906 Nervo was selected to represent Mexico at the time of the marriage of the young king, Alfonso XIII. He read at the Ateneo of Madrid on the evening of April 28, 1906, a poem which is the supreme expression of the ideal of Hispanic unity. In it occur the following notable lines, interesting also as evidence of how much progress the same ideal had made during the eighty years since Andrés Bello first voiced it modestly in the prayer near the end of the *Silva a la agricultura*. Nervo addresses S. M. El Rey.

Señor, Rey de una tierra de clásica hidalguía
 en donde, en otros tiempos, el sol no se ponía :
 Rey de esta madre Patria que miran como hijos
 innumerables pueblos, los cuales tienen fijos
 hoy en ella sus ojos oscuros, con amor ;
 descendiente de claros monarcas, oh Señor,
 en vos miramos todos los hijos de la Grey
 hispana al joven símbolo de la raza. Sois Rey
 aun, en cierto modo, de América, como antes :
 Rey, mientras que el idioma divino de Cervantes
 melifique los labios y cante en las canciones
 de diez y ocho Repúblicas y cincuenta millones
 de seres ; mientras rija las almas y la mano
 el ideal austero del honor castellano.

Rey, mientras que las vírgenes de esa América mía
 lleven en sus miradas el sol de Andalucía ;
 Rey, mientras que una boca, con celeste reclamo,
 pronuncie en nuestra lengua sin par un « ¡ Yo te amo ! »
 Rey, mientras de unos ojos o de unos labios brote
 ya el llanto, ya la risa, leyendo a « don Quijote » ;
 Rey, mientras que no olviden al palpar las olas
 el ritmo que mecía las náos españolas ;
 Rey, mientras haya un héroe que oponga el firme pecho
 como un baluarte para defender el derecho ;
 Rey, como cuando el manto de torres y leones,
 cobijaba dos mundos como dos corazones ;
 Rey, en fin, en las vastas mitades del planeta,
 mientras haya un hidalgo y un santo y un poeta !

(Epitalamio)

For the next thirteen years Nervo remained in Madrid as secretary of the Mexican legation through all the troublous times that took place in Mexico after the overthrow of Porfirio Diaz. Some of his days were days of distress. Such, however, was the esteem in which he was personally held that the Spanish Cortes voted him a pension. Nervo replied in a simple note thanking the Cortes for the favor but refusing the money. Mexicans are very proud of their representative who could thank with courtesy and refuse with pride. Nervo's residence in Madrid terminated with his appointment by Carranza to represent his government in Argentina and Uruguay. He had just begun his mission in those countries when there came to him in Montevideo the call of which he had written.

Me marcharé, Señor, alegre o triste;
mas resignado, cuando al fin me hieras.
Si vine al mundo porque tú quisiste,
¿no he de partir sumiso cuando quieras?

Un torcedor tan sólo me acongoja,
y es haber preguntado el pensamiento
sus porqués a la Vida . . . ; Mas la hoja
quiere saber donde la lleva el viento!

Hoy, empero, ya no pregunto nada;
cerré los ojos, y mientras el plazo
llega en que se termine la jornada,
mi inquietud se adormece en la almohada
de la resignación, en tu regazo!

(*Me marcharé*)

He died on May 24, 1919.

The spiritual record of Nervo's years in Madrid is found in his volumes of verse, *Serenidad*, 1914; *Elección*, 1916; *El Estanque de los lotos*, 1918.

In *Serenidad* he speaks confidently of having found the way to the supreme good,

Desde que no persigo las dichas pasajeras,
muriendo van en mi alma temores y ansiedad;
la Vida se me muestra con amplias y severas
perspectivas y siento que estoy en las laderas
de la montaña augusta de la Serenidad. . . .

Comprendo al fin el vasto sentido de las cosas;
sé escuchar en silencio lo que en redor de mí
murmuran piedras, árboles, ondas, auras y rosas. . . .
Y advierto que me cercan mil formas misteriosas
que nunca presentí.

Distingo un santo sello sobre todas las frentes;
 un divino *me fecit Deus*, por dondequier
 y noto que me hacen signos inteligentes
 las estrellas, arcanos de las noches fulgentes
 y las flores, que ocultan enigmas de mujer.

La Esfinge, ayer adusta, tiene hoy ojos serenos;
 en su boca de piedra florece un sonreír
 cordial y hay en la comba potente de sus senos
 blanduras de almohada para mis miembros, llenos
 a veces de la honda laxitud del vivir.

Mis labios, antes pródigos de versos y canciones,
 ahora experimentan el deseo de dar
 ánimo a quien desmaya, de verter bendiciones,
 de ser caudal perenne de aquellas expresiones
 que saben consolar. . . .

Finé mi humilde siembra; las mieses en las eras
 empiezan a dar fruto de amor de caridad;
 se cierne un gran sosiego sobre mis sementeras;
 mi andar es firme. . . .

Y siento que estoy en las laderas
 de la montaña augusta de la Serenidad!

(La Montaña)

The influence of Hindu philosophy on Nervo's thought is plain in such a poem. The confident tone of it, however, is contradicted by more than one poem in his next volume, *Elevación*. He still believes in redemption through Christ and is willing to devote himself to his service, provided the call is clear.

Si tú me dices: «Ven!» lo dejo todo.
 No volveré siquiera la mirada
 para mirar a la mujer amada
 Pero dímelo fuerte, de tal modo,
 que tu voz, como toque de llamada,
 vibre hasta en el más íntimo recodo
 del ser, levante al alma de su lodo
 y hiera el corazón como una espada.

Si tú me dices: «Ven!» todo lo dejo.
 Llegaré a tu santuario casi viejo,
 y al fulgor de la luz crepuscular;
 mas he de compensarte mi retardo,
 difundíendome, oh Cristo, como un nardo
 de perfume sutil, ante tu altar!

(Si Tú Me Dices «Ven!»)

Elevación is a very remarkable book. It reveals Nervo questioning the mystery of existence, yearning for love, even more for peace of soul.

Oh vida, ¿me reservas por ventura algún don?
(Atardece. En la torre suena ya la oración.)
Oh vida, ¿me reservas por ventura algún don?

Plañe en las ramas secas el viento lastimero;
se desangra el crepúsculo en un vivo reguero;
oh vida, ¿dime cuál será ese don postrero!

¿Será un amor muy grande tu regalo mejor?
v. (¡Unos ojos azules, unos labios en flor!)
¿Oh qué dicha! ¿qué dicha si fuese un gran amor!

O será una gran paz: ¿esa que necesita
mi pobre alma, tras tanto peregrinar con cuita?
¿Sí, tal vez una paz . . . una paz infinita!

. . . ¿O más bien el enigma del que camino en pos
se aclarará, encendiéndose como una estrella en los
hondos cielos, y entonces ¡por fin! ¿hallaré a Dios?

Oh vida, que devanas aún esta porción
de mis días oscuros, suena ya la oración;
cae la tarde . . . ¡Apresúrate a traerme tu don!
(*El Don*)

proclaiming the value of peace above all else,

Dos sirenas que cantan: el Amor y el Dinero;
mas tú sé como Ulises, previsor y sagaz:
tapa bien las orejas a piloto y remero
y que te aten al mástil de tu barco ligero,
que, si salvas la sirte, ¡tu gran premio es la paz!

Es engaño el Dinero y el Amor es engaño:
cuando juzgas tenerlos, una transmutación
al Amor trueca en tedio; trueca al oro en estaño. . . .
El Amor es bostezo y el placer hace daño.
(Esto ya lo sabías, ¡oh buen rey Salomón!)

Pero el hombre insensato por el oro delira
y de Amor vanamente sigue el vuelo fugaz. . . .
Sólo el sabio, el asceta, con desprecio los mira.
Es mentira el Dinero y el Amor es mentira:
si los vences conquistas el bien sumo: ¡la Paz!
(*Dos Sirenas*)

dreading the approach of death,

Siento que algo solemne va a llegar en mi vida.
¿Es acaso la muerte? ¿Por ventura el amor?
Palidece mi rostro . . . Mi alma está conmovida,
y sacude mis miembros un sagrado temblor.

Siento que algo sublime va a encarnar en mi barro,
en el mísero barro de mi pobre existir.
Una chispa celeste brotará del guijarro
y la púrpura augusta va el harapo a teñir.

Siento que algo solemne se aproxima, y me hallo
todo trémulo; mi alma de pavor llena está.
Que se cumpla el destino, que Dios dicte su fallo.
Mientras, yo, de rodillas, oro, espero y me callo,
para oír la palabra que el ABISMO dirá. . . .

(Expectación)

forgiving those who have harmed him,

¿Si una espina me hiere, me aparto de la espina
. . . pero no la aborrezco!

Cuando la mezquindad
envidiosa en mí clava los dardos de su inquina,
esquívase en silencio mi planta, y se encamina
hacia más puro ambiente de amor y caridad.

¿Rencores! ¿De qué sirven! ¿Qué logran los rencores!
Ni restañan heridas, ni corrigen el mal.
Mi rosal tiene apenas tiempo para dar flores
y no prodiga savias en pinchos punzadores:
si pasa mi enemigo cerca de mi rosal,

Se llevará las rosas de más sutil esencia,
y si notare en ellas algún rojo vivaz,
será el de aquella sangre que su malevolencia
de ayer, vertió, al herirme con encono y violencia
y que el rosal devuelve, trocada en flor de paz!

(Si una espina me hiere)

For some reason Nervo dated each poem in *Elevación*, the dates running between January 17, 1914, and December, 1916. When one reflects on the events of those two years and discovers not one hint of the world war, one marvels at such detachment from the world of reality. Perhaps the author deliberately sought peace in the pure

realm of poetry and perhaps the volume was his humble offering to a distracted world, for he says in an epilogue, which he entitles *Amén*,

Lector; Este libro sin retorica, sin "procedimiento," sin literatura, sólo quiso una cosa: elevar tu espíritu. ¡Dichoso yo si lo ha logrado!

The verses in *El Estanque de los lotos* are as Buddhistic in tone as is indicated by the title. The muddy pool in which the beautiful flower of the lotus thrives is symbolic of human existence. Despite the character, however, of the teaching of these poems, the poet never wholly gives himself up to Buddhistic doctrine. He can temper the most thorough-going Hinduism with a Christian thought, as in these lines:

Encógete callado y estoicamente espera
que el Karma (inexorable, pero justo) te hiera
hasta el fin. Ve, resuelto, de tu castigo en pos.
¡Mas abre bien, poeta, los ojos avizores;
acaso cuando menos lo piensen tus dolores
te encuentres, en tu noche, con la piedad de Dios!

(*Lo imprevisto*)

The note of hesitancy, of intellectual doubt, of never giving more than a part of himself to any mood or belief, is so characteristic of Nervo that the critics of his early work show strong disbelief in the sincerity of his religious mysticism or the depth of his emotions. One of them wrote that his characteristics are, "la sensibilidad vaga más capaz de resonancia que de agudeza en las impresiones, la imaginación borrosa y el gusto de lo suave, de lo íntimo. De todo esto ha surgido en su obra un idealismo de apariencia espiritual y sin embargo contaminado con delectaciones sensuales. . . . En toda la obra poética de Amado Nervo consagrada a la tristeza, el dolor no tiene una sola expresión violenta. La sensibilidad del poeta es más delicada que profunda. Por eso compone con arte sutil y exquisito en sus manifestaciones. . . . Las cosas más fútiles despiertan en su corazón ecos recónditos."¹

This poetic eclecticism of Nervo's, this appeal to many types of readers, is one reason why his poetic work will be remembered. It will not be remembered on account of some long poem of great merit. All his poems are short; even the longest are so divided into sections that they are almost independent. Nor, like Rubén Darío, will he be praised for the magic power of evoking in the reader's mind the vision of things seen or of suggesting by the mere sound of words

¹ Lauxar, *Motivos de crítica hispanoamericanos*, page 208 ff.

the roll of the billows or the music of the breeze among the pines. Nervo's poetry will be remembered, perhaps, in the fragmentary form of quotation, in such lines as,

El castaño no sabe que se llama castaño;
mas, al aproximarse la madurez del año,
nos da su noble fruto de perfume otoñal.

— — — — —
¡ Mas la hoja
quiere saber donde la lleva el viento!

— — — — —
Si eres bueno, sabrás todas las cosas
sin libros.

— — — — —
Cuando planté rosales coseché siempre rosas.

— — — — —
Hay tanto amor en mi alma, que no queda
ni el rincón más estrecho para el odio.

Lauxar's criticism, written before the publication of *Elevación*, is not wholly applicable to Nervo's later poems. The sincerity of his mystic impulses brought into question by the critic can scarcely be doubted now, despite the sensual images which the poet frequently uses. The topic, perhaps, is debatable; but not so the common judgment of his acquaintances that Amado Nervo was both a good poet and a good man. If Goethe's idea is true that what is really valuable in a poet's work is that which remains after his words have been translated into another language, then Nervo's poems stand the test. Always Amado Nervo will be known as a poet with a rare ability to express in a beautiful phrase or incorporate in a striking metaphor some universally human thought or aspiration.

ALFRED COESTER

STANFORD UNIVERSITY

THE PRONUNCIATION AND SPELLING OF HUÍDO AND SIMILAR WORDS

The question has been raised and ably discussed by Professor S. Griswold Morley, in the October (1921) number of *HISPANIA* (pages 187-191), whether *huído*, *substituído*, etc., should be written with or without the accent mark. Professor Morley holds that the accent is quite out of place.

The problem, however, is not so simple as it might appear at first sight. The written accent on *huído*, *huída*, etc., would indicate that in these words the *u* and the *i* form separate syllables. This raises at once the question whether *huído*, for instance, is properly pronounced *uido* or *wido*. The poets usually count *huído* as a word of three syllables. To this statement the objection may be raised that we are considering not the usage of poets but the daily speech of the average cultivated man and woman. This is true, but it is also a fact that the language of verse is nearer to normal fluid speech than is the formal and precise language of oratorical prose. For instance, a poet writes:

"Que mi cantar sonoro
Acompañó hasta aquí; no aprisionado . . ."

In the poem the second line is properly read with only eleven syllables. In the normal fluid speech of every-day life if these words were uttered without self-consciousness on the part of the speaker, they would also form eleven syllables, neither more nor less. Like the poet, the ordinary man would say *acompañó hasta aquí*. On the other hand, in formal emphatic prose an orator might say *acompañó - hasta - aquí* without any synalepha at all. For this and other reasons it seems to me that the usage of poets does to a large degree indicate the normal pronunciation.

Sr. Navarro Tomás, in his *Pronunciación española* (pp. 198-199), gives "como si extremara la huída," which he renders in phonetic script as follows: "komo sj estremára la uída." Under the *u* of *u*ída there is the same curved line that is used beneath the *u* of *lo uniko* on page 211. This curved line and the bracket indicate that in *la uída* the first *a* and the *u* form a diphthong, as do the first *o* and the *u* of *lo uniko*. This pronunciation is certainly that of most cultivated Spaniards and Spanish Americans, although in careless speech the *ui* may sometimes become *wi*, especially in such combinations as *substituído*.

It is an interesting fact that, although there are many Spanish words that begin with *uc-* (written *huc-*), there are none that begin with *ua-* (*hua-*), or *uo-* (*huo-*), and only one series that begins with *ui-* (*hui-*), namely *huir* and its derivatives. There are, to be sure, some words of Indian origin that begin with *ua-* (*hua-*), or *ui-* (*hui-*), such as the Chilean *huaso*, but none of these is indigenous to Spain. That is to say, the only Spanish words that begin with *u* plus another vowel are (1) those that begin with *uc-* (*huc-*) and (2) *huir* and its derivatives.

In the case of the words beginning with *uc-*, the *u* is regularly a semi-consonant as in *hucso* (*weso*). Comparing the sound of this *w* with that of *u* in *causa*, etc., Sr. Navarro Tomás (§ 68) says: "Los labios se aproximan más entre sí y la lengua se acerca más al velo del paladar, resultando, según predomine la estrechez en uno u otro punto, una *g* labializada o una *b* velarizada: 'ahuecar' - *awekár*, *agwekár* o *abwekár*; el habla vulgar, en casos de posición inicial absoluta, llega a convertir la estrechez en una verdadera oclusión: 'huevo' - *gwébo* o *bwébo*, etc."

In the words that begin with *uc-*, such as *hucso* (for the *h* is silent), the initial *w* is, then, more or less fricative, or consonantal, and in dialect stories it is not unusual to see *hucso* written *güeso*. This spelling is far from accurate, but it is an attempt to express in writing the fricative nature of the initial *w*.

All Spanish words that begin with *uc-* (*huc-*) have this more or less fricative *w*. I say "more or less" because the amount of fricativeness varies with different speakers. There are no words that begin with *ua-* (*hua*) or *uo-* (*huo-*).

In the consideration of words beginning with *u* plus another vowel, we now have left only *huir* and its derivatives, *huido*, *huida*, etc. In this group of words, does the initial *u* represent an *u*, or does it represent the more or less fricative *w* of *weso* (*gveso*), etc., which has been described above? Or, to state the question differently and with the terms used by Sr. Navarro Tomás, does *huido* have the "*u* semi-vocal" of *causa*, *lo único*, etc., or the "*u* semi-consonante" of *weso* (*gveso*), *webo* (*gwebo*), etc.? We have seen in the phonetic script of page 198 that when Sr. Navarro Tomás writes *la huida* he uses the "*u* semi-vocal" of *lo único* and *causa*.

The persistence of an initial *u*, instead of the fricative *w*, in *huido*, etc., may be due, at least in part, to the fact that in the forms *huyo*, *huyes*, etc., *huya*, *huyas*, etc., the *u* is stressed. By analogy,

the *u* of *huido* would resemble the *u* of *huyo*, while *construyo* would influence *construido*, etc.

The other question to consider is whether the Royal Spanish Academy acted wisely in choosing the accent mark instead of the dieresis to indicate the pronunciation of *huido*, etc. Would it be better to write *hüido*? There may have been two reasons that led the Academy to choose *huido* rather than *hüido*. In the first place, with the present system of Spanish orthography, the dieresis on *u* is generally used only to indicate that *u* is pronounced where otherwise it would be silent, as in *argüir*.

In the second place, the vowels *ui*, in the opinion of the Academy, are pronounced in three different ways, as in *fluido*, *cuido* (*kuido*), and *huido*. It is true that in ordinary conversation cultivated Spaniards say *fluido* instead of *flüido* just as they say *periodo* instead of *periüdo*, but the Academy gives official sanction to *fluido* and *periodo*. Now, shall the three words mentioned above be spelled *fluido*, *cuido*, and *huido*, or would it be better to write *flüido*, *cuido*, and *hüido*? Or should we write *huido* without any distinguishing mark whatever? The Academy chose the series *fluido*, *cuido*, *huido*. This may not be perfectly logical or entirely consistent. I am not sure in my own mind. But, in any case, the decision has been made by the academicians, and it does not seem to me to be at all bad.

I am quite willing to grant that a written accent on *huir* would make for consistency. The Academy may have thought that in a word of two syllables such as *huir* the written accent was unnecessary, as the second and final syllable ends in a consonant. But if this be true of *huir*, it would seem equally so with regard to *oir*. Perhaps, in the next edition of their dictionary, the academicians may decide to write *huir*. In fact, so good an academician as Don Francisco Rodríguez Marín uses the accent even on *argüir* (see his critical edition of *Don Quijote*, Vol. I, page 159, note).

In this connection there is still another point to be considered. I am not convinced that it would be advisable for an American publishing house to print *hüido* or *huido*, *oscuro*, *sustituir*, etc., in its textbooks. Some editors might prefer these forms. Other editors would certainly insist on *huido*, *oscuro*, *substituir*, etc., in accord with the rules of the Academy, and the result would be that the publishers would use in their textbooks two or more spellings for each of several words. This would cause confusion and would not be good pedagogy.

It is generally acknowledged, I believe, that the majority of Spanish-speaking people the world over pronounce *extremo* for *extremo*, *estraño* for *extraño*, etc. (Sr. Navarro Tomás gives *estremara* for *extremara* on page 199 of his *Pronunciación española*.) Now, if one editor of a textbook should insist on the use of *oscuro*, *sustituir*, etc., I see no valid reason why another should not with equal right insist on the use of *extremo*, *estraño*, etc. This spelling might be the more phonetic, but it would lead to confusion in the minds of our students. It would be decidedly better for a publishing house to use in all its books one spelling and one only for each word, and I should favor that sanctioned by the Academy in view of the fact that it is taught in all Spanish schools and in most of the schools of Spanish America.

When we English-speaking people discuss seriously the logic, or the lack of it, in the Academy's spelling of certain words, such as *huido* vs. *huido*, *obsuro* vs. *oscuro*, etc., I fancy I can see our Spanish friends smiling ironically. It must certainly seem queer to them that we should even take an interest in such matters, when most of us continue to use without the slightest protest such an illogical, inconsistent and unscientific spelling as that of *go*, *though*, *more*, *scw*, *hoc*, etc., or *too*, *to*, *through*, *threw*, *rue*, etc.

E. C. HILLS

INDIANA UNIVERSITY

THE FIFTH ANNUAL MEETING

The Fifth Annual Meeting of the American Association of Teachers of Spanish will be held on December 30 and 31, 1921, in the Law School of George Washington University, 1435 K Street, Washington, D. C.

The headquarters of the Association will be the Franklin Square Hotel, Fourteenth and K Streets, Washington, D. C. Reservations can be secured by writing to Professor Henry Grattan Doyle, George Washington University, Washington, D. C., not later than December 20. Prices for our members have been secured as follows: Single room without bath, \$3 up; double room without bath, \$4 up; single room with bath, \$4 up; double room with bath, \$5 up.

The program for the several sessions, the nominations for officers for 1922, and other information relative to the meeting are given below.

PROGRAM

Morning Session, December 30, at 10:00

Presiding: Professor Henry Grattan Doyle, George Washington University, President of the Washington Chapter of the Association.

Address of Welcome: Howard Lincoln Hodgkins, Ph. D., President of George Washington University, Washington, D. C.

Reply and President's Address: Professor John D. Fitz-Gerald, University of Illinois.

Presiding: President John D. Fitz-Gerald.

Address: His Excellency Juan Riaño y Gayangos, Ambassador from Spain to the United States.

Address: *The Attitude of the Spanish Narrative Poets Toward the American Indians*, Professor John Van Horne, University of Illinois.

Address: *La mujer española*, Miss Carolina Marcial Dorado, New York City.

Afternoon Session, December 30, at 2:30

Address: The Honorable Francisco Javier Yánes, Assistant Director of the Pan-American Union.

Address: *Spanish for Culture*, Professor Henry Grattan Doyle, George Washington University.

Report: Committee on Realia, Professor J. Moreno-Lacalle, Middlebury College, Vermont.

Address: *The Grotesque Element in the Eighteenth Century Sainete*, Professor Arthur Hamilton, University of Illinois.

Address: *Errores comunes de traducción con relación al estudio del español*, Professor Julio Mercado, Commercial High School, Brooklyn, New York City.

Evening Session, December 30, at 6:30

BANQUET

Toastmaster: Professor Henry Grattan Doyle, Chairman of the Committee on Arrangements.

Address of Introduction: President John D. Fitz-Gerald.

Address: His Excellency Beltran Mathieu, Ambassador from Chile to the United States.

Morning Session, December 31, at 9:30

Address: *The function of the Textbook Reviewer*, Professor George I. Dale, Washington University, St. Louis.

Address: *Facilities for the Advanced Study of Spanish*, Professor J. P. Wickersham Crawford, University of Pennsylvania.

Report of the Secretary-Treasurer: Professor Alfred Coester, Stanford University.

Report of the Standing Committee on Honorary Members.

Reports of Other Committees.

Unfinished Business.

New Business.

Election of Officers for 1922. Professor Henry Grattan Doyle, Chairman of the Tellers.

Installation of New Officers.

Adjournment.

All members who can possibly do so are urged to be in attendance. It is greatly to be desired that every chapter of the Association be represented by at least one delegate.

The Executive Council will meet at 9:00 a. m., December 30, in the Law School of George Washington University.

The Modern Language Association of America will be in session in Baltimore December 28, 29, and 30. It will thus be easily possible for those interested to attend the meetings of both Associations.

One of the most important of our sessions is that of the informal banquet on the evening of December 30. Let us have a large attendance to do honor to the speaker of the evening, His Excellency Beltrán Mathieu, Ambassador from Chile to the United States. The price per cover is \$2.50. Write in advance to Professor H. G. Doyle.

NOMINATIONS OF THE STANDING COMMITTEE ON HONORARY MEMBERS

To Succeed Ricardo Palma of Peru.

Clemente Palma, of Perú (born 1872), director of the daily *La Crónica*, and of the review *Variedades*, and author among other things, of *El Porvenir de las Razas en el Perú*, *Filosofía y Arte*, and *Cuentos Malévolos*, the first edition of which carried a prologue by the Rector of the University of Salamanca, Miguel de Unamuno.

To Succeed Alberto Membreño, of Honduras

Antonio Batres Jáuregui, of Guatemala (born 1847), Director de la Academia Guatemalteca, lexicographer and author of *Vicios del lenguaje*, *provincialismos de Guatemala*, 1892; *Los indios, su historia y su civilización*, 1894; *Memorias de antaño*, 1896; *Literatos nacionales*, 1896; *Literatura hispano-americana*; *El castellano en América*, 1904; *La América Central ante la historia*, 1906.

REPORT OF COMMITTEE ON NOMINATIONS

The Committee on Nominations appointed last February by President Fitz-Gerald submits the following list of persons as its nominees for office for the years indicated in accordance with the constitution of the American Association of Teachers of Spanish:

For President for 1922—John D. Fitz-Gerald, University of Illinois.

For Third Vice-President for 1922—Elijah C. Hills, University of Indiana.

For Secretary-Treasurer for 1922-23—Alfred Coester, Stanford University.

For Member of the Executive Council for 1922—Arthur Owen, University of Kansas.

Respectfully submitted,

EDITH CAMERON

GRACE EADS DALTON

R. H. GEARHART

HOMERO SERÍS

AURELIO M. ESPINOSA, *Chairman*

In this issue of HISPANIA will be found a ballot according to the following provision of the Constitution of the Association: "The nominations shall be printed in the form of a ballot in the last issue of HISPANIA previous to the annual meeting; and a blank space shall be provided for each office, under the name of the candidate nominated by the committee, upon which additional nominations may be made. Members who do not intend to be present at the annual meeting may then use these ballots to send their votes by mail to the Secretary-Treasurer, who shall, at the meeting, count these mail votes with those cast at the meeting."

The authority to count the votes this year has been delegated to Professor H. G. Doyle, chairman of tellers. Here is the chance for every member of the Association to make his influence count in its affairs though distance from Washington may prevent his attending.

BRIEF ARTICLES AND ANNOUNCEMENTS.

THE MODERN LANGUAGE SITUATION IN THE HIGH SCHOOLS OF CALIFORNIA

Teachers of Spanish in this State think they are dealing with exceptional conditions. Perhaps there are proportionately more teachers of Spanish here than in any other region, unless we except New York City. I was asked some time ago to make a study of the situation and report to *HISPANIA*.

The first result of my investigation is that full reports have not been kept and the facts are not available, at least, not readily at hand. It would take a great deal of digging up of old records, a task for only the most devoted and enthusiastic of teachers, more than can be expected of our much over-worked staff. Such facts as I have collected will serve as a beginning. But a start should be made at once and an appeal go out to all department heads urging the filing and tabulating of records of all language classes, as five years from now such information will be exceedingly valuable. Instead of being able to compare records for 1911 with those of 1916 and 1921, I am barely able to throw a little light on the situation, March first, 1921, with but a few reliable conclusions.

California is a big State, having large areas of mountain country where the high schools are few and small, having other large farm districts with prosperous communities and a live interest in education, with still other large centers of industry and commerce where there is dense population with big school systems and a highly developed educational program. Many of the little schools nestle close to the big cities so that it is difficult to show the exact situation by a series of totals when taken geographically.

I have been pleased to divide the State as shown in the chart below into seven regions, going from north to south. In the first district, half of the schools have an enrollment of less than 100 pupils, and only one has over 500. In the Sacramento Valley, there are seventeen small schools of less than 100 and none with over 500, except the Capital, which has 2000. In the bay cities and coast towns we have twenty-eight small schools and twenty-two of under 500. But in this district are the big schools of San Francisco, Alameda, Oakland, and Berkeley, in which are eleven schools with a total enrollment of 15,483. In the San Joaquin Valley there are fewer small schools (fifteen) but only three large schools—Stockton, Fresno, and Bakersfield. The next district comprises Los Angeles County and two others west of it. While showing a smaller number of schools (forty-eight) of which only six are of less than 100, the total enrollment is the largest of all the districts as it contains not only the Los Angeles system but also the splendid schools of Pasadena, the beach cities, and those of the Citrus Belt. The last group comprises the eastern and southern counties of the State with nine schools of over 500 and San Diego with over 2400.

District	No. of H. S.	Pupils in attend'ce	No. in faculty	Latin teachers	French teachers	Spanish teachers
North of Sacramento-----	38	4,981	315	24	15	23
Sacramento Valley-----	31	6,042	354	13	14	34
Bay Cities and Coast Towns-----	59	24,427	1,339	44	63	81
San Joaquin Valley-----	54	13,047	794	26	13	58
Santa Barbara, Ventura, and Los Angeles Counties-----	48	30,851	1,546	51	49	80
Southern Counties-----	39	12,367	739	26	17	58
Totals-----	269	91,715	5,087	184	171	334

Evening and Junior high schools are omitted from the above estimate though the work of the language teachers in these schools is of no mean importance. There are also about thirty other small schools not included for which statistics were not to be had. Only one or two of these have classes in either French, Spanish or Latin.

The first outstanding fact is the large number of schools in which there are classes in either French or Spanish or in both. Of the 300 high schools in the State, over 265 have such classes and of these 225 have classes in Latin. The next important fact to be noted is that a very small proportion of these 700 teachers are devoting their time exclusively to foreign language instruction. Of the total of 500 modern language teachers, sixty-one are teaching Latin as well, and the combination of the three languages seems to be a favorite program, and we might add, an ideal one, other things being equal. Thirty-two of the Spanish teachers are also teaching French. Eighty per cent of the rest are teaching something else. Now we cannot expect the same high standard of efficiency in language instruction where the teacher has also to prepare daily assignments in history, English, algebra or science. But we are confronting not a theory but a condition.

Again we note from the reports that in nearly all the schools where German was taught prior to 1916, Spanish was promptly substituted and the number of classes in Spanish has steadily increased. In the northern part of the State where French has been taught for a number of years, Spanish was not introduced at once, but now in only seven schools has French remained the only language taught. This may be due to the difficulty of securing teachers and to less insistence in demanding that study. In the questionnaire appeared this question: "Have pupils been debarred from advanced work in French or Spanish because of too small classes or from lack of competent teachers?" Among a hundred or so replies, more than a half say "no," and the rest say the smallness of the classes is more of a hindrance than the lack of teachers.

Going on to a comparison of the enrollment given in the three languages, we find difficulties. The number of schools replying to the questionnaire was so limited that I cannot give any exact totals, but I have replies from many schools making possible the comparison of different types and from these I

have made some careful deductions. I have always underestimated so the conclusions are conservative.

First as to the advanced classes. Very few schools have third and fourth-year pupils. Indeed, advanced classes in French and Spanish are found mostly in schools of over 400 pupils, and in some of the very best schools of the State there are no fourth-year classes in any language. This is a matter of vital concern, and some action should be taken looking toward a change in the ruling of Boards compelling classes of less than fifteen pupils to be discontinued.

Next we notice that as a rule more pupils taking French ask for fourth-year instruction than of those taking Spanish. This is perhaps due to the notion that French is truly cultural and that Spanish is only of commercial value. The big tidal wave of pupils into the French classes in 1918 has begun to ebb, but not so much as I supposed. In most of the larger cities the enrollment in French is steadily holding its own. Enrollment in Spanish has nearly doubled since 1919 in most of the schools, but as has been noted, the number taking third and fourth-year shows almost no increase. The following table of totals for 1921 for the Los Angeles system, which is fairly complete owing to the wonderful work of our City Supervisor of Modern Languages, gives us a fair example of the relative position of the two languages. The total number of teachers in the fifteen high schools of the city is 739, and the total enrollment of pupils is 16,705.

Language	Teachers	1st yr.	2nd yr.	3rd yr.	4th yr.	Total
French -----	23	868	742	287	52	1,949
Spanish -----	36	2,162	1,142	276	79	3,659

Undoubtedly the change in admission requirements to the universities, permitting the substitution of two years of modern language instead of four years of Latin, has had much to do with the tremendous slump in the advanced work in Latin in the high schools. It is also a reason why fewer pupils are taking advanced work in modern languages. It would help much to remedy this matter if our colleges would give a special course to our students entering with three years' credit in either French or Spanish, so that their third year would count as an extra credit for them.

The big conclusion in my own mind as a result of this statistical study is that we must start a strong propaganda to convince our principals and other members of our faculties of the real cultural value of both Spanish and French, and in answer to the question as to which is preferable always say, "at least two years of each, but better three years of either one in high school and at least two years of the other in college."

C. SCOTT WILLIAMS

HOLLYWOOD HIGH SCHOOL

UNIVERSIDAD NACIONAL DE MÉXICO**CURSO DE VACACIONES PARA EXTRANJEROS—PRIMER AÑO**

A very attractive pamphlet, published by the National University of Mexico, and bearing the above title, was sent last spring as an invitation to different educational centers of the United States. Unfortunately, it was mailed to the recipients rather late in the spring so that many of them, having already made plans for the summer, were unable to give it due consideration.

Nevertheless there were some sixty American teachers of Spanish who availed themselves of this opportunity to improve their knowledge of things Spanish without having to travel to the distant shores of Spain.

All of them, it may be safely stated, must have felt fully recompensed for whatever effort it may have cost them to undertake the journey, as the University of Mexico left nothing undone to make their stay instructive and profitable.

The program of the courses, copied herewith very briefly, was very effectively handled, especially if one considers that it was the first undertaking of its kind attempted by the University of Mexico.

(a) **Lecciones:**

Lengua española.
Historia de la Literatura española e hispanoamericana.
Arte.
Historia social y política de México.
Geografía de México.
Historia política contemporánea.
Arqueología.

(b) **Clases Prácticas:**

Conversación (Diaria).
Lectura e interpretación de textos, redacción y composición.

(c) **Excursiones:**

Viajes a poblaciones de interés histórico y artístico.
Vistas a edificios y museos de la ciudad.

The faculty consisted of very capable professors whose good will and enthusiasm endeared them to everybody.

Frequent visits to the National Museum, under the personal guidance of one of its directors, supervised visits to such places as the Pedregal, Tezotlán, the Pyramids of San Juan Teotihuacán, etc., revealed to the participants glimpses of Mexican civilization—antedating and postdating Columbus' times—that were ever so suggestive and admirable.

The banquet offered by President Obregón at the Castle of Chapultepec to the members of the course will, no doubt, remain one of the most pleasant recollections to all who attended. The President, though ill in health, impressed everybody as a strong and earnest man. His democratic ways soon made everybody feel at ease, especially so when he tried his luck in the bowling alley—and failed!

On that occasion the President of the National University, Sr. José Vasconcelos (recently made Minister of Education), gave a short address in

the name of President Obregón, in which he emphasized the desire of the latter to have as many teachers and students as possible from the United States getting acquainted directly with Mexico. He believes this to be the best means of creating a better understanding between the two countries, anxious as he seems to be (most of the Mexicans are) to establish amicable relations.

As a very forceful proof of his desire may be mentioned the fact that all those who attended the summer courses were not only exempt from paying consular fees but received free passage from and to the border on the National Railways.

Similar privileges, it appears, will be granted next summer. An effort will also be made to improve the University program in the light of the experience gained this summer.

The courtesy of the Mexican people in general is very remarkable, and it is especially noticeable among the poorer classes, of which—alas!—there are too many. As far as the writer was able to ascertain, none of the participants had ever any cause for complaint as regards lack of courtesy.

Several schools in Mexico City vied with one another to invite the members of the "Curso de Verano para Extranjeros" in order to show their progress, and indeed they had no reason to shun inspection. To mention but one, the "Escuela de la Corregidora," where some 2,000 girls, ranging from ten to twenty years and over, receive instruction in whatever pursuits they intend to follow; educational and entertaining moving-pictures and physical training forming part of the general program. Under the direction of a woman, assisted by capable teachers of both sexes, this school deserves every praise and encouragement. If only there were more of its kind to be found in Mexico, as the lack of public schools seems to be one of the sorest spots in Mexican public life, the capital not excluded! As strong efforts are being made to centralize the supervision of schools and of instruction problems, and since active propaganda has been now undertaken by the President of the National University, now Minister of Education, there are hopeful signs in this respect. As a proof of the Mexican teachers' enthusiasm and collaboration may be mentioned the fact that they are taxing themselves to a certain percentage of their salary in order to alleviate the lot of some of the poorer school children.

Living expenses in Mexico City are not any higher than in the average cities of the United States, provided one does not pay the first price asked for any commodity. Just as in Europe so in Mexico the American is supposed to "swim in money," and he is therefore often expected to pay accordingly. To "bargain" is quite the proper thing in Mexico; indeed it appears that to pay outright the sum asked would rather cause dismay than pleasure!

There are few first-class hotels, and those that bear that attribute charge "first-class" prices. The splendid Y. M. C. A. building, having a waiting list of several hundreds, cannot be considered for rooms; on the other hand it has shown itself very hospitable as regards its social halls. So did the American Club, and the courtesy of both was highly appreciated by everyone. It is rather difficult to get board and room in private families, which, of course, would be preferable to hotels and boarding houses. The University of Mexico

plans to have for the coming summer a community house where the visiting students may find accommodations at reasonable prices as well as a social and informative center. Room and board (in most cases without bath) averaged about \$75 per month.

The climate of Mexico City is quite agreeable even in summer. The average temperature is about 65 to 70 degrees, the nights being very cool. There is generally a daily rainfall from June to September, lasting usually not more than one to two hours. Palm Beach suits may be worn during part of the day, but it is more advisable to take along somewhat heavier clothing and a light overcoat, and especially a raincoat.

It seems that one or two professors of the University of Mexico will be touring the States late this fall in order to acquaint the Americans with the coming summer school program. May they find a warm response to their worthy efforts; so much more so considering the great hospitality and untiring attentions which were shown to the first group of Americans attending this year's summer session. Theirs was a pleasant and fruitful experience!

E. J. OBERLÉ

THE RICE INSTITUTE
HOUSTON, TEXAS

THE DOCTORATE IN SPAIN

Real Decreto autorizando a los graduados extranjeros para cursar el Doctorado en España. Exposición. Señor:

Varios Farmacéuticos argentinos que han seguido sus estudios en Centros docentes extranjeros, se han dirigido a este Ministerio en solicitud de autorización para matricularse en nuestra Universidad, con objeto de cursar en ella el Doctorado de la Facultad respectiva y obtener, en su día, el título correspondiente, manifestando al propio tiempo que no aspiran a que éste les dé derecho a ejercer su profesión en España, sino sólo a alcanzar el reconocimiento oficial de suficiencia que tal título representa.

La ley de Instrucción Pública de 9 de septiembre de 1857 no prevé el caso, pues en su título 6^o, y al tratar "De los estudios hechos en país extranjero," determina las condiciones mediante las cuales serán admitidos a incorporación en nuestros Establecimientos docentes los años académicos cursados en otros países (artículo 94); regula la forma en que han de concederse las necesarias autorizaciones, exigiendo el pago de los derechos de matrícula que habrían satisfecho si hubiesen estudiado en España (artículo 95), y permite que se concedan habilitaciones temporales para el ejercicio de las respectivas profesiones a los graduados extranjeros que lo solicitaren, sujetándose a las condiciones que se especifican (artículo 96).

Algo se ha legislado, sin embargo, en el sentido que informa la petición ahora dirigida a este Departamento, en el Real decreto de 20 de septiembre de 1913, que reconoce validez en nuestra Patria a los títulos que en otros países den aptitud para el ingreso en las distintas Facultades correspondientes a la enseñanza superior, siempre que procedan de Establecimiento oficial dependiente del Estado, se demuestre la autenticidad de aquéllos por su legalización o la

acordada oportuna y se identifique la persona a favor de quien estuviesen expedidos.

En la exposición de ese Real decreto se manifiesta que los estudiantes de naciones de América y Oceanía que hablan nuestro idioma se ven obligados a cursar sus carreras en otros países, ya que España no había admitido hasta entonces la validez de los estudios preparatorios para el ingreso en Facultad, y se derivaba por ello hacia otras tierras la corriente que podía y debía afluir a nuestros centros de cultura.

El Ministro que suscribe entiende que al seguir el derrotero iniciado por el Real decreto de 20 de septiembre de 1913 se realiza una obra meritoria y de patriotismo, y como por otra parte los solicitantes de que antes se habla no persiguen el fin utilitario de ejercer en España sus profesiones, sino tan sólo el que, practicados los estudios necesarios se les otorgue el título académico de más elevada categoría, sancionando así su suficiencia profesional, tiene el honor de someter a la aprobación de V. M., de acuerdo con el dictamen del Consejo de Instrucción Pública, el adjunto proyecto de Decreto. Madrid, 4 de mayo de 1917. —SEÑOR: A. L. R. P. de V. M., José Francos Rodríguez.

REAL DECRETO. —Conformándome con las razones expuestas por el Ministro de Instrucción Pública y Bellas Artes, de acuerdo con Mi Consejo de Ministros y con lo informado por el Consejo del Ramo,

Vengo en decretar lo siguiente:

Artículo 1º. Los graduados extranjeros en establecimientos docentes oficiales no españoles dependientes del Estado, que deseen cursar en España las asignaturas que componen los Doctorados de las Facultades respectivas, y obtener en su día los títulos correspondientes, podrán solicitar las matrículas oportunas, presentando en la Universidad Central los títulos acreditativos de que poseen el grado de Licenciado en la Facultad respectiva o su equivalente en el país donde estudiaron, demostrando ante ella la autenticidad de dichos títulos e identificando las personas a favor de quienes estuviesen extendidos.

Art. 2º. Una vez comprobados estos extremos, se concederá la autorización oportuna por la Universidad Central para que los solicitantes puedan matricularse en las asignaturas de los Doctorados respectivos, mediante pago de los derechos establecidos.

Art. 3º. Cursadas dichas asignaturas y obtenida la aprobación de ellas, tendrán derecho a que por el Ministerio de Instrucción Pública se les expida, previos los pagos correspondientes, títulos de Doctor, en los cuales se hará constar que no autorizan para el ejercicio de la profesión en las provincias y Colonias del Reino.

Dado en Palacio a cuatro de mayo de mil novecientos diecisiete. —Alfonso.
—El Ministro de Instrucción pública y Bellas Artes, José Francos Rodríguez.
(*Gaceta de Madrid* del 5 de mayo de 1917.)

THE LOCAL CHAPTERS

[The activities of all the local chapters of our Association are printed separately in HISPANIA from time to time, thanks to the aid of Mrs. Fernández de Arias. She is the official historiographer of the local chapters, and the editors beg to ask the secretaries of all the local chapters to send directly to Mrs. Fernández de Arias accounts of all meetings and other activities of local chapters.]

THE NEW YORK CHAPTER.—The first meeting of the New York Chapter for the academic year was held Saturday, October 8, 1921, at Schermerhorn Hall, Columbia University, under the presidency of Mr. William A. Barlow.

The principal speaker was Mr. Max Luria, of the De Witt Clinton High School, who conducted a party of teachers of Spanish to Venezuela during the summer vacation. Mr. Luria discussed the educational value of the summer courses offered to American teachers of Spanish at Caracas.

At the session of November 5 the speaker was Señor José Juan Tablada, the distinguished Mexican writer and critic.

CHICAGO CHAPTER.—At the opening meeting of the year, held on Saturday afternoon, October 8, the audience enjoyed two delightful *conferencias*, the keynote of which was a clarion call for a better understanding of Spanish America. Señor Abel Cantu, of Crane High School, spoke with intimate knowledge and out of a full heart of the inexhaustible natural resources of his *patria*, *Méjico*. Señorita Corina Rodriguez, of Costa Rica, a student in the law department of the University of Chicago, reminded in language poetic that the vision always precedes the great deed, and that the United States and Spanish America have much to learn from each other.

NORTHERN CALIFORNIA CHAPTER.—In the Spanish section of the Bay Division Institute of the California Teachers' Association, the Northern California Chapter met Monday afternoon, October 3, in the Memorial Hall, Civic Auditorium, of San Francisco under the presidency of Dr. Malbourne Graham, of the University of California.

An address on "Travels Afoot in Spain," by Professor S. G. Morley, of the University of California, opened the session.

Professor Carlos Bransby, of the University of California, gave an address on "What Aspect of the Teaching of Spanish Needs Most Emphasis at the Present Time?"

Señor Eduardo Paya, of the University of California, spoke regarding condition in "Present Day Chile."

THE LAKE ERIE CHAPTER.—The officers of the new chapter are as follows: President, Señor Manuel Rivera, of Canisins College, Buffalo; Vice-President, Señor Octavia Soto, University of Buffalo; Recording Secretary, Señor Francisco López, Lafayette High School; and Corresponding Secretary and Treasurer, Miss Maude R. Babcock, Dunkirk High School.

The first meeting was held at Canisins College, Buffalo, on October 29.

During the Thanksgiving week the November session will be held in connection with the meeting of the New York State Association.

THE LOS ANGELES CHAPTER.—At Bovard Hall, University of Southern California, the Los Angeles Chapter held its first general meeting of the year October 22. Miss Katherine Forrester, of the University of Southern California, gave a travel talk on Mexico illustrated by views made during her summer in the southern republic.

A group of Inca songs were sung by Mrs. M. M. Thompson and followed by an explanation from Dr. Thompson of the difficulties of securing these songs in Peru.

Miss Clara Salmans of Long Beach High School, a recent traveler in Mexico, told of her personal experiences on the western coast of Mexico.

ALBUQUERQUE CHAPTER.—An important meeting of the Albuquerque Chapter was held on the ninth of November at Albuquerque. Mr. Montoya, the retiring President, presided and spoke about the National Association and its work. He laid stress on the fact that New Mexico, with its large Spanish-speaking population, should be one of the great centers of Spanish studies in the country and urged greater interest in the local chapter and its activities.

After the address of the retiring President, officers were elected for the coming year as follows:

President, J. C. Espinosa; Vice-President, Mrs. J. G. Lewis; Secretary-Treasurer, Miss Helen M. Evers; Corresponding Secretary, Enrique Blanco. An Executive Committee was appointed consisting of Mr. Felix Baca, Dennis Chavez, Miss Jeanette Kussart, and Miss Melita Chavez.

GRACIA L. FERNÁNDEZ DE ARIAS

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BROOKLYN, N. Y.

REVIEWS

Cuentos y Lecturas en Castellano, by Maria Solano. Silver, Burdett and Company, Boston, 1921, x + 158 pp.

In the preface Miss Solano informs us that this reader is meant for beginners either in the junior or in the regular high school; that all the lessons have actually been tried out in classes in typewritten form; that the aim has been to provide a small, easy, carefully graded reader that may be finished in a year or less; that all difficult idioms, subjunctive, *tú* and *vosotros* have been omitted; that much verb drill has been included; that with trifling exceptions the book is entirely in Spanish; and that no effort has been spared to make the scenes real. The author herself wrote the selections.

Careful reading of Miss Solano's reader shows that the purposes described in the preface have been well carried out. There is almost nothing in the reader to arouse adverse criticism. The selections are simple, short and well planned. Various imaginative pieces are followed by descriptions of meals, natural phenomena, the school, Spain, Argentina, Uruguay, Chile, life in Spain, a journey from Spain to South America, and some fables. All the material is treated from the standpoint of the young. There is no more artificiality than is inevitable in a reader prepared for school purposes. One of the very few statements that seem unwise is to the effect that the climate of Montevideo is cooler than Buenos Aires, partly because it is a more southern city. The difference in latitude is hardly great enough to produce noticeable effect.

The reader has appropriate maps, songs and pictures. The lines should be numbered. On page 104, line 19, read *lo* for *los*. The exercises are based chiefly upon the need for verb drill, and are sufficiently searching for the purpose, while not so long as to cause delay or discouragement. The reviewer congratulates Miss Solano for having brought out so excellent a book. Doubtless one reason for success is the plan of using passages in class before printing them. Miss Solano's reader can be recommended without reservation for use by students in the junior high school or the regular high school.

Primeras Lecturas en Español, by Carolina Marcial Dorado. Ginn and Company, Boston, 1920, xi + 225 pages.

This book is offered as a first reader. The author has aimed to use simple idioms, but to give the text a genuinely Spanish local color. For this reason she has chosen her material from Spanish customs, character, ideals, and folklore. She has also varied the reading material by the use of dialogue, narrative, anecdotes, verse, and three one-act plays. Space is reserved for exercises and songs. In the absence of definite information it is to be assumed that most of the material was composed or recast by the author.

The material consists of a series of chapters that deal with Spanish names, Spanish houses, customs and holidays, historical events, important historical figures, and Spanish America. There are several short stories and plays. Poems, proverbs and anecdotes are inserted in various places. On the whole, the Spanish is interesting to read, and gives information about Spain and the

Spaniards. There is some artificiality, as is inevitable in a reader composed solely for use in class. There appears to be a contradiction on pages 50 and 54 as to Cervantes's knowledge of Italian. Accounts of historical events and personages are written in the simple style adopted all over the world for the description of national heroes. Miss Marcial Dorado's book presents more interesting matter than most first readers of the modern type. Throughout an effort is made to adopt the young person's point of view. To offset these advantages the reader is harder than the majority of its contemporaries. It can be used to advantage with a good class. The vocabulary is rather large.

To the text is appended a set of exercises which offer an extensive grammar review. Questions to be answered, blanks to fill, changes in tense, person, number, etc., practice in numerals, and other devices afford ample material for drill work.

The reader has attractive maps and pictures and is carefully printed. The only misprints noted of any consequence are close together, on pages 85 and 87, where we find *estreché*, apparently for *estrechó*, *valiento* for *valiente* and *hucrfano* for *huérfano*.

Serious objection may be made to the vocabulary, which is defective in several respects. Especially have the proper names been neglected. The student will look in vain for *Marruecos*, *Argel*, *Borbón*, *Gantes*, and other names. Some words do not have the exact meaning in the vocabulary; examples are *soñar*, page 42, *dominar*, page 48, *coloso*, page 69, *dormir*, page 72, etc. The first meaning given for *vacuno* is not idiomatic English. A number of phrases (e. g. *jugar al toro*, *salón de actos* and *hablar de tú*, etc.) are not translated. The actual omission of separate words is also not infrequent. Among those noticed are *cochecito*, page 29, *pitar*, page 64, *trepitar*, page 67, *faldita*, page 67, *lobo (de mar)*, page 78, *clarísimo*, page 82, *torcrito*, page 90, *perdiz*, page 123, and several words on page 65. In fact, the story *La faldita roja*, on pages 63 to 68, has not so complete a vocabulary as other sections of the reader.

The vocabulary of *Primeras Lecturas en Español* should be revised. When that is done the reader can be recommended heartily for use in a junior or senior high school, either as a first book or immediately after a short reader.

First Spanish Reader, with grammatical and conversational exercises, by Aurelio M. Espinosa. Benj. H. Sanborn and Company, Boston, 1920, xiii + 265 pp.

The principles that underlie the composition of this reader are explained in the preface, where we find that nearly all the material is from the author's own hand; that the reader is intended to be a reading and conversation book for pupils who begin Spanish in the eighth or ninth grade; that Spanish must be treated as a living language to secure good results; that, despite systematic drill in grammar, the book is not intended to be both reader and grammar, but only auxiliary to a good grammar. Professor Espinosa offers six suggestions, summarized as follows: (1) Spanish should be the language of the classroom; (2) grammar reviews and verb drills should be carefully done; (3) the Spanish of texts and exercises should be carefully pronounced by the pupils; (4) complete answers should be given to the Spanish questions and

pupils should be encouraged to ask original questions; (5) the exercises at the end of each lesson should be most carefully prepared; (6) frequent oral *resúmenes* should be required.

The reader is divided into two parts, of which the first is extremely simple. Actual reading matter, slight in extent, deals with familiar things such as the classroom, days of the week, months, seasons, meals, purchases, etc. There are also sections devoted to grammatical terminology, classroom expressions, grammar lessons, coins, riddles, and popular verse, including some attention to the rudiments of metrics.

The second part contains more extensive selections for reading. The topics treated are associated with the history, geography, literature and life of the United States, and certain Spanish-American countries. There is a chapter on the subjunctive, and also some selections from Spanish authors. On the whole the material is very simple, as it should be, and for the most part, quite readable.

The great feature of the *First Spanish Reader* is the drill work. Exercises are abundant in each lesson. In fact, they are so numerous that one wonders at times whether it is possible to go over them all as carefully as Professor Espinosa recommends in the preface.

Notable is the drill on verbs. No occasion is lost to insist on practice and repeated practice in all the common forms and uses of the verb. Other important matters, such as pronouns and prepositions, receive considerable attention. The exercises offer a drill in grammar so thorough and systematic as to furnish a valuable adjunct to the grammar regularly used in class. Various devices are employed, such as synopses, conjugation, change of number, identification of tense forms, the filling of blanks, and so on. The Spanish questions based on the text are often very numerous, perhaps too numerous to allow time for original questions on the part of teacher or pupils. The almost uniform excellence of the Spanish questions is occasionally marred by undue length or difficulty, as in lessons XX and XXI. There is an attempt to stimulate *resúmenes* or free composition.

There is an appendix on verbs and an excellent vocabulary. The book is well printed and has appropriate illustrations and maps. Only a few misprints have been noted. Curious is the use of *Atlántico* instead of *Pacífico* on page 92, and *uno* for *un* on page 58.

Professor Espinosa's *First Spanish Book* can be recommended unreservedly for young pupils. Simplicity of reading material and searching drill, especially on the verb, are its outstanding characteristics. The reviewer agrees with the principles of the author, except in so far as it seems that thorough attention to all the exercises will result in spending too much time on the first reader. The teacher may omit or shorten exercises here and there without losing the benefit of the drill work.

JOHN VAN HORNE

UNIVERSITY OF ILLINOIS

BIBLIOGRAPHY

IV. BIBLIOGRAPHICAL NOTES

The books listed in our GENERAL BIBLIOGRAPHY represent, approximately at a cost of one hundred dollars, the best works that appeared in Spanish literature in 1920. Circumstances over which we have no control have prevented our publishing these notes earlier. The lists will be found to contain books for nearly every taste.

One of the most important single items in our list is the monograph of Dr. Homero Seris concerning the Cervantes collection of The Hispanic Society of America. This monograph has created a veritable *furor* because of the discovery, by Dr. Seris, of a hitherto unknown early edition of *Don Quijote*. Dr. Seris is continuing his studies in Cervantine bibliography by preparing a similar work on the Minor Works of Cervantes.

Another important study concerning Don Quijote is the address delivered by Ramón Menéndez Pidal as President of the Ateneo of Madrid, on the opening of the courses for 1920-1921. It is entitled *Un aspecto en la elaboración del "Quijote"*.

The house of Saturnino Calleja continues its good work by offering us three additional attractive volumes in its *Biblioteca Calleja*: *El Conde Lucanor*, of Juan Manuel; the first volume of the *Teatro*, of Calderon; and the first volume of Lope de Vega's *Teatro*. One should not forget that this entire *Biblioteca* sells at a very low price.

A man whom some of us have known only as a lexicographer (Arturo Cuyás, who revised the latest edition of the small *Velázquez de la Cadena* Spanish dictionary), has shown us another side of his talent in the work: *Estupendas hazañas de Mambrú y su Aliada en la Guerra*. Despite its title, the book has nothing to do with the Great War. It is a purely fanciful poem which the author himself calls an epic caprice. From the prologue by Carlos Luis de Cuenca we learn that the author wrote the work to console himself during a terrible sickness in which he went blind.

A book that will prove very interesting and helpful to our teachers is the *Tratado de la formación de palabras en la lengua castellana* by the well-known lexicographer José Alemany Bolufer, whose *Diccionario de la lengua española* we recommended in earlier NOTES.—Although prepared for use by the candidates in competitive examinations in Spain, the *Análisis gramatical* of Miranda Podadera should also prove useful to our teachers.

Two valuable additions to our lexicographical resources will be found in our lists. The venerable Director of the Biblioteca Nacional, Francisco Rodríguez Marín, has published a volume entitled *Un millar de voces castizas*, etc., which are not to be found in the Academy's Dictionary. The author has met them in his wide reading and has been at pains to list them alphabetically and give the name of the author and the title of the book, together with page references and enough of the context to show us the word in its proper setting. Thereto he adds a brief discussion.—Of a very different nature is the *Spanish and English Commercial Vocabulary* of Carlos F. McHale; and its appeal will be to a very different class of interests. Although the price for

so small a book seems unnecessarily high, it will doubtless have a large sale, since it seems to meet a widely felt and long felt want on the part of financiers and business men of all kinds who have dealings with Spanish-speaking countries. It will naturally prove useful to all teachers of commercial courses in Spanish, whether in high schools or in business colleges or in collegiate schools of commerce.

Those of our readers who are interested in history will find several volumes to their liking. Professor John Holladay Latané, of Johns Hopkins University, published in 1900 a volume entitled *The Diplomatic Relations of the United States and Spanish America*, which contained the first series of Albert Shaw Lectures on Diplomatic History. The original six lectures treated the following interesting topics: I—The Revolt of the Spanish Colonies; II—The Recognition of the Spanish American Republics; III—The Diplomacy of the United States in Regard to Cuba; IV—The Diplomatic History of the Panama Canal; V—French Intervention in Mexico; VI—The Two Venezuelan Episodes. In the revised and enlarged edition that appeared in 1920, lectures III, IV, and VI have been rewritten and brought down to date. If our Congressmen and Senators persist in allowing their judgment to be warped by a narrow, selfish nationalism, the lecture on the Diplomatic History of the Panama Canal will again need rewriting, and a page of national shame will have to be added to the record. In the new edition that we are discussing Professor Latané has added three new chapters which treat the following important subjects: VII—The Advance of the United States in the Caribbean; VIII—Pan-Americanism; IX—The Monroe Doctrine.—Of a very different nature, but a welcome aid to those of us who teach the literature or history of various epochs in Spain, is the volume entitled *Descripción de las monedas hispano-cristianas*, by Fernando Mateos Aguirre. The volume gives detailed descriptions of the coins used in every period from the Catholic Kings down to Alfonso XII. The work is illustrated with 35 full-page plates, each containing many fac-simile reproductions. The prices given are the prices now paid for those coins by numismatists. The value of the work would have been greatly increased if the author had given us the comparative and historical value of those coins as money, with regard to their purchasing power.

Julián María Rubio, in his volume entitled *La Infanta Carlota Joaquina y la política de España en América*, gives us the first volume of a series called *Biblioteca de Historia Hispanoamericana*. The list of collaborators promises well, and this first volume sets a good standard for the others to live up to. The purpose of the series is to publish the documents that are preserved in the priceless Spanish archives. The author of this volume, which deals with the first revolutionary outbreaks in Hispanic America, presents his case in 183 pages. The next 100 pages are devoted to reprinting 60 documents from the archives.

Few of us realize the preponderant role played by Spain in the history of the world for a period of considerably more than two hundred years. The *Crónica del Emperador Carlos V*, written by his chief cosmographer, Alonso de Santa Cruz, and recently edited by two of the leading members of the Royal Academy of History of Madrid (Ricardo Beltrán y Rózpide and An-

tonio Blázquez y Delgado-Aguilera) should enlighten us on many matters that occurred in Europe shortly after the Fall of Granada and the Discovery of America.

The Centro de Estudios Históricos has just published a work that will be indispensable to all investigators in Spanish history, exclusive of Spain's relations with America: I refer to the *Fuentes de la Historia Española* by B. Sánchez Alonso, who has tried to give a systematic bibliography of all works dealing with Spanish history as delimited above. The work is graced with a prologue by Spain's great living historian and statesman, Rafael Altamira y Crevea, who has been elected one of the judges of the permanent International Court.

The Count of La Mortera, Gabriel Maura Gamazo, has given us an attractive volume, *Historia crítica del reinado de Don Alfonso XIII*, dealing with the regency exercised by his mother during his minority. Only volume one has appeared, and it deals with events from 1885 to the dawn of war between Spain and the United States on the occasion of the blowing up of the *Maine*.

Gabriel Alomar, whose name has appeared in the NOTES on an earlier occasion (in connection with his work *Verba*), reappears with a very interesting book of literary, historical, and philosophical essays: *La formación de sí mismo*, to which he gives the sub-title: *El diálogo entre la Vida y los Libros*. Not the least interesting part of the volume is the fourteen-page essay concerning the author by that successful novelist A. Hernández Catá.

Three works of scholarly literary interest may here be grouped together. Miguel Artigas, the head of the "Menéndez y Pelayo" Library, has published a palaeographic edition of a newly discovered manuscript of an old religious poem which the original author claimed he was writing in the *cuaderna vía*. The present editor points out that, while the poem is written in four-verse, double-hemistich, monorime coplas, many of the verses are the sixteen-syllable *romance* line rather than the fourteen-syllable *cuaderna vía* line. Furthermore a mere glance shows that hiatus is not obligatory in a goodly number of the verses, and that even the admission of synalepha will not make correct numerous other verses. The editor promises a more detailed study later.

At the formal reception of Manuel de Sandoval into the Real Academia Española, he read his discourse entitled: *De lo inconsciente y lo involuntario en las obras literarias y poéticas*.

The Hispanic Society of America has just published, as volumes 21 and 22 of its *Bibliotheca Hispanica*, the *Poesías del Canciller Pero López de Ayala*. This is the important work that is more usually known as the *Rinado de Palacio*, in which he so searchingly analyzes the high society of his time. The late, lamented Albert F. Kuersteiner, of the University of Indiana, worked for years on this edition. His long-continued illness prevented his putting the finishing touches on his manuscript; but in any case, what he was trying to do was to make a palaeographic edition of all the known manuscripts of the work, and not a critical edition. It is a very welcome addition to our resources in Old Spanish literature.

Basque interests are represented by three works of varied import. *Divagaciones sobre la Cultura*, of Pío Baroja, is the title of an address that he

delivered before the Junta de Cultura Vasca.—The volume we have listed under the name of José Ortega y Gasset is really not by him. The work is in the nature of an anthology of the best articles that have appeared in the Basque monthly review "Hermes"; and those articles are due to the pens of certain Basque writers and represent the sub-title *Del Espíritu de los Vascos*. The preliminary remarks are due to Ortega y Gasset.—José M. Salaverria has written an interesting volume *Alma Vasca*, attractively illustrated, and belonging to a series of *Itinerarios españoles*.

The drama offers us *La Red*, the successful play by J. López Pinillos (Parmeno); two plays by the Álvarez Quintero brothers: the comedy *El Mundo es un pañuelo*, and the drama *Malvaloca*, which was crowned by the Spanish Academy with the Espinosa and Cortina prize and is now in its third edition; and the impressive drama in verse *Miss Cavell: Dama de la Cruz Roja*, by J. J. López Marco.

Lovers of Bécquer will be glad to have at hand the second edition of his *Obras escogidas*, which was prepared on the occasion when the Bécquer monument by the sculptor Coullaut Valera was presented to the city of Sevilla. The volume contains also the discourse made by the Álvarez Quintero brothers on that occasion. The work is published by Fernando Fé, who has given us also a Spanish translation (now in its twelfth edition) of Daudet's *Sapho*. This translation, by Eduardo López Bago, with a prologue by Eugenio de Olavarria y Huarte, will be useful to those of our Spanish teachers who know French better than they know Spanish.

A very important volume of literary investigation concerning one of Spain's greatest writers is the work entitled *Figaro*, by Carmen de Burgos. It is a profusely documented work and clears up many of the obscure points in the life of that brilliant meteor Mariano José de Larra, who flashed across the sky of Spanish letters for a few fleeting years in the first third of the nineteenth century.

The Russian revolution is presented to us, as seen through Spanish eyes, in two volumes: *Rusia, espejo saludable para uso de pobres y ricos*, by Rafael Calleja (a detailed study of bolshevism in Russia, and its effects in Spain, with a view to safeguarding the best interests of Spain); and *La Humanidad insomnisa*, which bears the sub-title *La Revolución rusa—El Problema social en España*, and is written by Rafael Gasset (a study made with much the same purpose as the one by Calleja, although not documented in the same way).

Three of the volumes listed are the first volumes of verse of their respective authors. In *Poemas castellanos*, Juan de Contreras, the Marquis de Lozoya, gives us, in attractive form, a series of poems dealing with Segovian legends.—Francisco Escribá de Romani y Roca de Togores presents, in a dainty volume illustrated with drawings and sketches, his *Pomas maduras: Poemas*, which are instinct with an appealing lyricism.—The *Melancolias* of Lope Hernández are in various keys, and some of them mark him as of the school of Bécquer or of Heine. The volume is graced with an analytical prologue by Andrés González Blanco.

Concha Espina, whose *La Esfinge Maragata* was awarded the Fastenrath Prize by the Royal Spanish Academy, has continued her good work by producing two more works: *El Metal de los Muertos*, and *Pastorelas*. The worth of

El Metal de los Muertos has already been set forth in the October number of *HISPANIA*.

The *Biblioteca Gil Blas* intends to reproduce inedited or forgotten gems of the mystic and ascetic school of the XVI and XVII centuries in Spain. The first volume to appear is the *Meditaciones devotísimas del amor de Dios*, by Diego de Estella, with a prologue by Ricardo León. The work of Estella that has been most often reproduced is his *De la vanidad del mundo*, which cannot compare for grace and beauty with these *Meditaciones*, which are here reproduced from the Spanish Academy's copy of the rare edition of Barcelona, 1578. We shall look forward to the appearance of the other volumes that belong to Spain's rich literature of mysticism.

Angel Ganivet's *Idcario español* is considered by Cristóbal de Castro, who writes the prologue, as a theory for the national renovation of Spain. The bases for this theory are succinctly set forth as follows: Nationalization of wealth, and reforms in the laws concerning agriculture and taxation, with the abolition of privileges—Spain for the Spaniards; Concentration of energies within the territory—Spaniards for Spain; Substitution of municipalism for regionalism—Love for the city—Cultivation of artistic and literary individualism—Tradition; Apostolate of political and social organization—Europeanization. There will naturally be a good deal of opposition to such a program, and it will not all come from the so-called privileged classes.

Not the least interesting of our books is the *Cien sonetos de mujer*, edited by Eduardo Martín de la Cámara. It presents only sonnets, and only sonnets written by women writers of the XIX and XX centuries. Brief biographical data are supplied concerning each authoress.

Our travellers will be glad to read the volume by Gustavo Morales: *La Montaña-Añoranzas*, which deals with an entrancing district of Northern Spain which has produced so many men who have made history. The volume is beautifully and profusely illustrated with clear photographs. It is a companion volume to the same author's volume: *Toledo-Añoranzas*, and is to be followed by a similar work on Madrid.

The exquisite Murcian poet, Vicente Medina, whose *Aires murcianos* created such a furor on the threshold of the twentieth century, has gone to Argentina to live. In Rosario de Santa Fé he has begun to publish his complete works in dainty little volumes that can easily be slipped into one's pocket. The first volume lies before us and is entitled *Viejo cantar*. It bears with it a critical judgment about Medina by Unamuno.—Medina was wounded to the depths of his soul by the events of the Great War, and some of his recent works show his great heart-ache, which still leaves him with hope in the future. Three small volumes with good photographs deal directly with the war: *I—Ya regada está la tierra con la sangre de los hombres; II—Hondos surcos han abierto los trabajos y las penas; III—Sembradores, a los campos que es el día de la siembra!* To these he added a book for school children: *Amaos los unos a los otros*. Without wishing to pose as pacifists in the objectionable sense of the word, we wish there were more books like these in the hands of the young of all countries.

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